THE BIBLE TEXT AND RECENT DISCOVERIES

Sir Frederic Kenyon

THE last few years have been stirring ones for those who are concerned with the text of the Bible. Several discoveries of remarkable interest have been made, and new light has been thrown on the history of the Bible text both by these discoveries and by the intensive work of scholars on the materials previously available. The ultimate common object of these studies is to discover, if we can, the history of the Septuagint text before the time of Origen and his *Hexapla* (about A.D. 240), and that of the New Testament before the recognition of Christianity by Constantine and the production of the two great codices, Vaticanus and Sinaiticus, on which our knowledge of the Greek text principally rests (about A.D. 325). The reconstruction of this history must proceed by way of provisional hypotheses based upon the material available at any given time; hypotheses which must be modified, or abandoned if necessary, as new evidence comes to light, but the formation of which is the only method of progress. It may be of interest, therefore, to consider how matters seem to stand in the light of the latest discoveries, though always with the proviso that our knowledge is still far from complete, and that conclusions must be provisional and tentative, to be tested by further study and (it may be hoped) by discoveries yet to come.

The most important of recent discoveries is that of the Chester Beatty papyri, first announced in the autumn of 1931 and now in process of publication. This affects both Old and New Testaments. It is a group of papyrus codices, believed to have been found among the ruins of a church or cemetery in Egypt, which seem to have

formed the Biblical library of a Christian community about the fourth century. The manuscripts themselves range in date from the first half of the second century to the fourth, and are thus for the most part considerably earlier than the great vellum codices on which we have hitherto depended. All are imperfect, though further portions of the find have come to light since the original announcement, and others may still be in the hands of dealers. The following books are represented: Genesis, Numbers, Deuteronomy, Isaiah, Jeremiah, Ezekiel, Daniel, Esther, Ecclesiasticus, all four Gospels, Acts, all the Epistles of St. Paul (including Hebrews) except 2 Thessalonians and the Pastorals, and Revelation, together with a part of the apocryphal book of Enoch and a homily by Melito of Sardis. (The identification of the homily is due to Professor Campbell Bonner of the University of Michigan, which University owns some portions of the find.) Most of the MSS. appear to belong to the third century, but that of Numbers and Deuteronomy seems certainly to be of the first half of the second, and the Enoch and one of the two Genesis manuscripts probably of the fourth. The importance of such a find of early manuscripts is obvious. The conclusions to be derived from it will be discussed later.

Of these manuscripts, the Gospels and Acts, a small part of the Pauline Epistles, Revelation, Genesis, Numbers and Deuteronomy have already been edited by the present writer. A highly important addition has, however, been made to the Pauline manuscript, for in addition to the ten leaves of the original Beatty find, the University of Michigan has acquired thirty more leaves of the same manuscript, which have been edited by Professor H. A. Sanders; and it has recently been announced that Mr. Beatty has acquired forty-six more leaves, so that we now possess eighty-six leaves out of an original total of one

hundred and four of which the Codex was composed. A complete edition of the whole is now in hand, and it is hoped that it may be published shortly. The others have all been prepared for the press, and will be issued as fast as the printers can deal with them. The first publication of the Enoch and the Melito is in the hands of Professor Bonner, and is far advanced in preparation.

Meanwhile, two other discoveries have been made, of a different kind but of peculiar interest. The first consists of some small fragments of a new Gospel, acquired by the British Museum among a miscellaneous assortment of papyri, and edited in the spring of 1935 by Dr. H. I. Bell and Mr. T. C. Skeat. Its interest lies in its early date and its remarkable character. The manuscript is of the second century, and probably of the first half of it. Portions of two leaves (and a scrap probably of a third) are preserved, which include four incidents in the life of our Lord. One of these contains coincidences of phrase with St. John, and two with the Synoptics, though in no cases are the narratives direct excerpts, and they include notable varieties in detail; the fourth is new, but unfortunately it is the most mutilated, and its exact nature is obscure. The style is as simple and direct as the Synoptics'; it has nothing of the exaggeration or tendenciousness characteristic of the apocryphal Gospels hitherto known. Its date can hardly be later than the end of the first century, and we are presented with two alternatives. Either the author is freely using the canonical Gospels, in which case he becomes a decisive witness to the early currency of the fourth Gospel; or his is one of the many narratives of our Lord's life to which St. Luke alludes in his preface, on which (or on the sources of which) the evangelists drew for their own works. In either case it is an interesting, though tan-

talizing, addition to our knowledge of early Christianity, and to the manner in which the early Christian communities obtained their knowledge of the Master's life. It suggested also another reflection. If we could find an early second-century fragment of an uncanonical Gospel might we not yet hope to find a canonical Gospel of the same date? To this question an answer has within these last few months been already given; for Mr. C. H. Roberts has discovered among the papyri at the John Rylands Library at Manchester, and has published, a fragment of a papyrus codex of St. John (xviii 31-33, 37, 38), which on palaeographical grounds seems to be assignable to the first half of the second century. This is yet another proof of the early circulation of the Fourth Gospel.

Also within the last few months has come the publication of yet another discovery, which revives memories of a controversy of sixty years ago, and affects a problem which is still very present with Biblical scholars. In 1876 that great scholar, Bishop Lightfoot, was using all the resources of his learning in defence of the authenticity and early date of the Gospels against the anonymous author of a work entitled *Supernatural Religion*. An item of the controversy related to Tatian's *Diatessaron*, a work written about A.D. 170, mentioned by early Christian writers but believed to be lost, which Lightfoot, like most scholars, maintained to be a concordance of the four canonical Gospels and therefore a proof of their established authority, while his opponent denied that there was any proof that it was concerned with the canonical Gospels at all, and even questioned its existence. In point of fact, a commentary on the *Diatessaron*, by St. Ephrem, which decisively settled this issue in favour of Lightfoot, had been published forty years before; but it was in Armenian, and no one had taken any notice of

it. Still more surprising is it that a Latin translation of the commentary, published in this very year 1876, was equally ignored until Dr. Ezra Abbot called attention to it in 1880. Subsequent search brought to light two copies of an Arabic translation of the *Diatessaron* itself, and controversy as to its existence, and as to its being in fact a harmony of the four canonical Gospels, is at an end. Scholars, however, have still been doubtful as to whether it was originally composed in Greek or in Syriac. Tatian's work was done in Syria, and the *Diatessaron* circulated mainly in Syria, though it certainly existed in Greek and was translated into Latin. It has therefore been maintained by good scholars that it was originally compiled in Syriac. Others, however, like the late Dr. Burkitt (whose death last year is such a severe blow to Biblical studies), held that the Greek form of the title was a proof of a Greek original and that this was on other grounds probable. The matter is of some importance since some (notably von Soden) have regarded the *Diatessaron* as the main cause of the discrepancies and confusions in the tradition of the Gospel text, and if it existed only in Syriac it is obviously unlikely to have exerted much influence on the Greek text, however much it may have affected the texts of the separate Gospels in Syriac.

It is here that the discovery above referred to is of interest, though unfortunately not decisive. It consists of a scrap (only fourteen incomplete lines) of a vellum leaf of a copy of the *Diatessaron* itself in Greek, which was found (of all unlikely places) in the ruins of a Roman fort at Dura on the Euphrates, in the most distant corner of Syria. The building in which it was found by the Yale expedition excavating the ruins, which were originally discovered by an English officer in 1920, was

destroyed before A.D. 256; the MS. is consequently not later than that, and the handwriting suits the first half of the third century. The discovery was announced at a meeting of papyrologists in Munich in the autumn of 1933, but the text has only just been edited by Dr. C. H. Kraeling. It contains the narrative of the application by Joseph of Arimathaea for the body of Jesus, and phrases from all four Gospels are worked together into a continuous story. Such a harmony might well cause confusion in the contemporary texts of the several Gospels; but the main point is the language. Here, in the furthest extremity of Syria, is a copy of the work in *Greek*, written at most three-quarters of a century after its original compilation! This is *prima facie* an argument in favour of those who believe in a Greek original; for if the work had been originally written in Syriac, a Greek translation, though one might have been made for use in Greek-speaking lands, would hardly have been required in Syria. It is to be feared, however, that the argument is not decisive; for Dura was a military post and a trading-centre, and there might have been many residents there who, if Christians (and a Christian church, as well as a Jewish synagogue, has been found among the ruins), would prefer to have their Scriptures in Greek. It was found, moreover, among a number of documents, both civil and military, in Greek, which confirms this conclusion. The discovery therefore remains interesting but not decisive.

II

What then is the bearing of these discoveries on the history of the Greek Bible, and how far do they help us to solve our problems? The first point is that they break well into the third, and even the second, century, a period

for which we were hitherto dependent on deductions from later MSS. and the evidence of the Fathers. For the Old Testament, they give us one manuscript which is decisively older than Origen, and therefore cannot be suspected of having suffered from the disturbing influence of the *Hexapla*, and several which are about contemporary with him, and therefore probably similarly exempt. It is unfortunate that the oldest (the MS. of Numbers and Deuteronomy) is of two books of the Pentateuch, the text of which is least in dispute, and in which the Septuagint differs least from the Massoretic Hebrew. All that can be said is that it shows a somewhat marked affinity (especially in Deuteronomy) with the MSS. which are regarded as reflecting the text of Origen, and may be taken as representing the sort of text upon which Origen had to work. As between our two main authorities, the Vaticanus and Alexandrinus* (the Sinaiticus is wanting here) it favours the Vaticanus markedly in Numbers, and the Alexandrinus markedly in Deuteronomy; a proof, first that it is descended from separate rolls of different character in the two books, secondly that both types of text, or forms from which both types may have descended, were in existence by this time, and thirdly that consequently neither type can as yet claim preference on the ground of superior antiquity. It is also noteworthy that at this very early date the name Jesus, even when it denoted not our Saviour but Joshua, was already written in the abbreviated form reserved for sacred names.

Of the manuscripts which may be regarded as about contemporary with Origen, the most important is that of Daniel, which (as I am now satisfied) formed part of

*The reader will recall that the British Museum, which already owned the Codex Alexandrinus has now acquired the Codex Sinaiticus. [Editor's Note]

the same codex as that containing Ezekiel and Esther. Its importance lies in the fact that it contains the original Septuagint text of this book, which has disappeared from every other MS. of the Greek Bible except one. The Septuagint version differs widely from the Hebrew; it is generally longer, and often appears to be rather a paraphrase than a translation. We learn from Origen and Jerome that it was generally rejected as unsatisfactory, not only by the Jews but also by the Christian Church. Its place was taken by the translation of Theodotion, or rather (as readings identical with it are found in writers before the date of Theodotion, including the New Testament) by an alternative version which must have been taken over in great part by Theodotion; and so effective was the substitution that the original Septuagint version had survived only in one Greek and one Syriac MS. The papyrus now gives us a copy of chapters iii to viii (with large *lacunae*), perhaps a thousand years older than the previously-known Greek. As might have been expected, it is free from the additions which Origen in some passages imported from the Hebrew (and which are indicated as such in the Syriac); but in general it shows that the later Greek MS. (known as the Chigi MS.) is trustworthy.

Of the other Old Testament MSS. the Jeremiah and Ecclesiasticus are too small to be of much importance. The Isaiah also consists only of fragments, and is noteworthy merely as confirming the superiority of the Sinaiticus and Alexandrinus over the Vaticanus, which here separates itself from the other early codices. In Ezekiel, on the other hand, the Beatty papyrus emphatically supports the Vaticanus; and the same is the case with Esther, where the Sinaiticus (which is not extant for Ezekiel) also joins the Vaticanus. The book, however,

which gains most is Genesis, of which two substantial copies are included in the Beatty collection, which between them cover the greater part of the book. They are the more important since both the Vaticanus and Sinaiticus are almost wholly lacking for this book, and the Alexandrinus, which is the earliest vellum manuscript, is a century or more later. The two papyri, where their texts overlap, are closely associated; and with them is allied another papyrus, of about the same date, now at Berlin and edited by Professor Schmidt and Professor Sanders in 1927. There is now a substantial foundation for the Septuagint text of Genesis.

So much for the Old Testament. Naturally the item in the Beatty collection, which has attracted most attention, and is in fact of greatest importance, is the codex of the Gospels and Acts; for this is the storm-centre of textual criticism. Since Westcott and Hort laid down, in 1881, the principles of the textual history of the New Testament, and especially of the Gospels, every new discovery—and there have been many—has been scrutinized to see whether it confirmed or weakened their theories. After the controversies excited by the Revised Version of the same year had left all scholars satisfied of the relatively secondary character of the Byzantine or "received" text, which had dominated all printed Greek Testaments since the time of Erasmus, there remained the controversy between the Alexandrian (Hort's "Neutral") and the Western families, over which scholars took different views, with a certain leaning towards the Western. On this had supervened the Old Syriac version, which was brought into prominence by the discovery of the Sinaitic Syriac palimpsest in 1892, the greatly increased knowledge of the Old Coptic (Sahidic) due to discoveries in Egypt and the

labours of the Rev. G. Horner, and the emergence of a new family, identified mainly through the study and skill of Professor Lake and Canon Streeter, to which the latter gave, in 1924, the name of "Caesarean," gathering together into this one category the Washington and Koridethi codices of the Gospels and the two groups of minuscules known as Family 1 and Family 13, and showing that a text of this character had been used by Origen in his later years at Caesarea. The prime curiosity of scholars was to know how this situation was affected by the new papyrus, a witness about a century older than the Vaticanus and Sinaiticus, and approximately contemporaneous with Origen.

The papyrus was too scanty to answer all the questions that one would have liked to ask of it. Only thirty leaves were represented out of a total of one hundred and ten, and many of these only by very small fragments. Of Matthew there was so little as to be negligible; of Mark, not very much but enough to show the character of the text; of Luke and Acts, considerably more; and of John, two substantial leaves. The hand being small, even small fragments might contain an appreciable amount of text; and much that was not actually preserved could be restored with certainty from considerations of space. Although, therefore, there are very many important readings as to which we get no assistance, enough is left to show the general character of the manuscript; and it is this that is of importance for the history of the Gospel text in the obscure period of the second and third centuries.

The result is to affect materially all the main families of text. The papyrus confirms the proof, which has been supported by all the discoveries of the last fifty years, of the secondary character of the Byzantine text. As

against the Neutral or Alexandrian, it shows that at least that type of text did not dominate Egypt. It is becoming more difficult to believe that it represents an uncontaminated descent from the originals; but if it is the result of editorial work, the Beatty papyrus emphatically suggests that it rests on good foundations and has a general superiority over all its rivals. With regard to the Western, it seems to complete the disintegration of it as a single homogeneous family, comparable as such with the Alexandrian; for while it contains many readings of a non-Alexandrian character, for which the authorities are such as have generally been classed as Western, it has none of those more striking variants which are found in the Codex Bezae and the Old Latin version. This is particularly noticeable in Acts, where such variants are most common; for while it has quite a number of minor so-called "Western" readings, it has not a single one of those which Professor A. C. Clark, in his recent edition, marks as specially characteristic of this type. Finally, it adds valuable support to the newly identified Caesarean family, but confirms the suggestion that it did not originate in Caesarea, but existed in Egypt before Origen left that country. In Mark, at any rate, it agrees emphatically more often with the Caesarean group of authorities than with either Alexandrian or Western. In Luke and John the Caesarean text has not yet been established, but in both books the papyrus occupies a position intermediate between Alexandrian and Western.

In the Pauline Epistles the Beatty papyrus again gives a predominant, but by no means exclusive, support to the Alexandrian family. So far as it has been possible as yet to analyse its character, it would appear that in passages where Alexandrian and Western authorities

are definitely ranged on opposite sides, the papyrus in Romans supports the Alexandrian reading in two instances out of three, and in the other Epistles in a still higher proportion. But it will be seen that this leaves a by-no-means negligible minority of cases in which the non-Neutral reading is preferred. Finally in Revelation the Beatty papyrus ranges itself with the group composed of the four earliest uncials, as against both the Byzantine text and an intermediate group; but it shows a considerable amount of independence of the other uncials.

If a general conclusion may be attempted, it would seem that the recent discoveries tend to impair the claim of almost exclusive superiority made by Hort on behalf of the Alexandrian text (and especially the Vatican MS.), but that they wreck the claim of the Western text to be regarded as a homogeneous family. Rather, they suggest that during the second and third centuries there was a great amount of variety in the texts circulating in different parts of the Christian world. There was no central authority for the issuing of standardized texts, and probably no great interest (especially in the earliest generations) in precise verbal accuracy. It was the substance that mattered, not the precise form of words. Each congregation would obtain copies of the several books from its neighbours, with little opportunity of comparison and revision; and such attempts at revision as might from time to time be made, whether by Church authorities or by scholars, would be of only local effect. Hence different types of text might be established in different localities. So long, moreover, as Christianity was an unauthorized religion, there was always the danger of outbreaks of persecution; and we know that in the great persecutions of Decius and Diocletian the sacred books were a special object of search and destruc-

tion. Only after the acceptance of Christianity by Constantine could critical work on the text be undertaken without hindrance, and it is from this time that we must date the crystallization of the various families, as we now know them, from the previously existing welter of variations representing tendencies rather than formed groups.

In place, therefore, of the classification of Westcott and Hort, with its precise families of Neutral (with a sub-family of non-Neutral Alexandrian), Western, and Syrian (=Byzantine), we should be inclined to see at least six different categories: (1) Alexandrian, headed by the Vaticanus and Sinaiticus and the Coptic versions; (2) a strictly Western group, headed by Codex Bezae and the Old Latin version, characterized by the most marked variations from all other types; (3) Syriac, supporting the Alexandrian oftener than the Western, but sometimes agreeing with the latter and with characteristic variations of its own; (4) Caesarean, apparently not found by Origen in Caesarea, but existing previously in Egypt and perhaps brought thence by him, midway between Alexandrian and Western, and with some affinity to the Syriac; (5) an unassorted quantity of variants, not specifically belonging to any of these families, but of early date; (6) finally the Byzantine or ecclesiastical text, found in an early stage in the Alexandrinus and Peshitta, and ultimately dominating the whole tradition, based upon a continuous process of revision aiming at the removal of difficulties, the harmonization of divergences, and generally the production of an easy and conventional text.

While, therefore, all the now distinguishable types of text would seem to owe their character to editorial handling, it does not follow that all are of equal value.

Editorial treatments may be of very different quality. One editor may aim at the edification of the ordinary reader by smoothing away difficulties and by the use of conventional phraseology; another may be liberal in the acceptance of variants, preferring (as some modern scholars do) the unusual to the obvious; another may aim at getting as near as possible to the original by a careful choice of authorities and the scholarly application of the principles of textual criticism. It is the last that we should be inclined to prefer to-day; and if we think that this leads us to give a general preference to the Alexandrian type, it is because that seems to show a scholar's knowledge of textual principles and a scholar's instinct in the preference of the intrinsically superior readings, which is generally confirmed by the earlier evidence that we have at our disposal to-day. At the same time, it is right to recognize the early attestation of many non-Alexandrian readings, and to be prepared to give them full consideration when they appear to possess intrinsic merit. We must recognize that there is no decisive criterion of correctness; that something must still be left to individual judgment; and that, therefore, while we may be satisfied of the general integrity of our Bible text and convinced that we are continually making a greater approach to accuracy in details, absolute certainty is not obtainable.

In conclusion, it may be well to call attention to two recent publications which will be of great use to Biblical students. The first is an edition of the Septuagint Old Testament by Professor A. Rahlfs of Göttingen, issued in two substantial but handy volumes at an extraordinarily moderate price by the admirable Württembergische Bibelanstalt, to which we are already indebted for handy editions of the Old Testament in Hebrew and

of the New Testament in Greek and Latin. Rahlfs gives a revised text, based mainly on the Vaticanus, Sinaiticus, and Alexandrinus, with a select critical apparatus. It is unfortunate that the Beatty papyri were not available in time, for they might have affected his decision in particular readings; but his edition will be the best available for students, while the great Cambridge Septuagint of Brooke and McLean continues to provide the full *apparatus criticus*.

The other is the first instalment of a new apparatus for the New Testament. Hitherto students have had to depend on Tischendorf's eighth edition, published in 1869-72, for the most serviceable presentation of the textual evidence. Von Soden's (1913) is fuller, but is vitiated by his renumeration of all the manuscripts, and still more by his classification of them into groups, which is by no means always acceptable and which makes it very difficult to ascertain the readings of the several MSS. Accordingly, a committee under the chairmanship of Bishop Headlam of Gloucester has undertaken a new edition, in which the text of Westcott and Hort is printed, with an apparatus on the same lines as Tischendorf's, but brought up to date by the inclusion of all the evidence that has come to light since his day. The first fasciculus, containing the Gospel of St. Mark, has just been published by the Oxford University Press, under the editorship of the Rev. S. C. E. Legg, who has carried through his task single-handed with the utmost care. It is greatly to be wished that increased financial support may enable the work to be carried forward with greater rapidity. It will be of the utmost service to students in placing at their disposal the evidence which has been so bountifully bestowed on us by the discoveries of the last fifty years.

CHANGING QUEBEC

MARIUS BARBEAU

QUEBEC has individuality; it strikes a note of colour all its own in the North American panorama. Unusual features in the landscape arrest the visitor's attention as soon as he enters the lower St. Lawrence Valley—old houses of stone or square beams, massive and whitewashed, with heavy chimneys and hipped or bell-cast roofs; Roman churches with belfries and pointed spires; wayside shrines, bake-ovens, ox-carts; and jovial habitants, sometimes dressed in homespun, and speaking French. Quebec City, with its crooked, narrow streets within Vauban-like fortifications, resembles a Norman town. Provincial France here still survives; and in spite of its modern growth, the city still looks attractively old-fashioned.

It seems strange that French culture should have survived so long in the midst of the North American agglomeration. One easily forgets that racial complexion in this hemisphere was formerly more varied than it is to-day. Much of our continent, from Quebec down the Mississippi to its mouth, was a French colony until the conquest by the British, in 1759, and the purchase of Louisiana by the United States in 1803. The Southwest was Spanish, and Alaska, Russian. Native races still roamed free in the West. The French element long remained predominant on the whole St. Lawrence, the Detroit River, and the Mississippi. Small settlements of the same stock were scattered in Michigan, Wisconsin, Oregon, and elsewhere. Louisiana held the largest French nucleus outside Canada. It consisted of thousands of early colonists, Creole slaves, and Acadians.

Its cultural survival seemed assured when, in 1810, it entered the Union.

Yet all this was changed in less than a century. The original diversity of races has vanished. Indians no longer count. Spain and Russia have renounced their rights. Louisiana conserves only traces of its former cultural affiliations. The French language there survives precariously—and language is the last rampart of nationality. This is also true of the Detroit River. The Acadians of the Maritime Provinces have drifted a long way from their racial moorings. Quebec alone seems to have stood its ground, and its resistance to assimilation challenges interest.

The fact of its survival, once accepted at its face value, may be misleading if no further probed. It may turn out to be more apparent than real. Changes are taking place under a deceptive surface of stability. That French Canadians, singly or in groups, are adaptable, cannot be doubted. One out of every three in the last fifty years has passed the frontier into the United States. There are one million of them in New England alone, to about two millions and a half in Quebec, and many others have lost their identity. From farmers, most of them, they have become labourers in industrial centres. They are no longer like their ancestors, rooted to the soil, and they are fast being Americanized. The loss of their language is only a question of time.

Is then the survival of French Canada to the present day a criterion for the future? It is not. At least such will be my argument.

French culture in Canada in the past rested on twin factors: the vitality of ancestral traditions coupled with isolation. Should either or both fail, we may wonder how long it can endure, in a frontierless country where dis-

tances no longer count, amidst more than a hundred million people speaking English and forcing uniformity even beyond their own habitat.

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Isolation creates new necessities. If these must be met, the burden falls upon initiative, individual or collective. Vitality develops as a result; independent growth is fostered. Nothing in a people is more easily stifled at this stage than self-reliance. As soon as outside forces loom larger than its own, confidence is lost and the process of disintegration sets in. This, in short, seems to have been the experience of French Canada in the past two hundred years.

Even before the Conquest, isolation as a stimulus to growth was already at work on the St. Lawrence. Immigration came to a standstill before 1700. At that date nine thousand Normans and people from the Loire had settled in New France; only another thousand—mostly soldiers and town-folk—arrived in the following hundred years. French Canada two hundred and fifty years ago was already established. Intendant Talon, the first bishops and the monasteries made the colony as nearly self-supporting as it could be, independently of the fur-trade. The settlers were mostly rural, and outside contacts in those days of early navigation were intermittent, if not ineffectual. New France was once for two years without supplies, when *La Seine*, a French ship with goods, was captured by the British. The trading monopolies had to relax their hold. The habitants were then encouraged to make linen and homespuns for their use. Other handicrafts had been introduced for their benefit many years before, when craftsmen were engaged in large numbers for the Cap Tourmente and Seminary schools of

manual arts, and the nuns began to teach handicrafts to children. French Canada thus had started in its semi-independent career as early as 1675.

The severance of ties with the motherland after the Conquest, in 1759, threw Canada upon its own resources and enhanced its sense of responsibilities. The American War of Independence soon after brought up a vital alternative for the country, that of virtually entering the Union or of remaining aloof. The clergy at this time were the only organized power, besides the new British administration. Their influence over the people was preponderant. Only a few hundred British newcomers ruled over a majority of above sixty thousand settlers whose allegiance was still wavering. Pressing solicitations to join in the American uprising were coupled with the threat of invasion; armies were on their way. The fate of the colony was in the balance. No one knew it better than Governor Carleton, and he spared no effort to save the day for Albion. His sympathy went to the Canadians, whom he found industrious and peaceful. And it was his good fortune to find Mgr Olivier Briand at the head of the clergy, for he became Briand's personal friend and won his confidence. Briand proceeded to England and, on behalf of the Canadians, pleaded for tolerance. Clear-minded and persistent, he left London only after he had secured a satisfactory status for his church. He was anointed bishop in France, and took the helm as head of the clergy. Carleton and the Bishop of Quebec held the same views and gave a definite turn to Canadian destinies.

In spite of Mgr Briand's loyalist policy, Canadians were fast drifting away from British allegiance. The idea of independence easily seduced them; it awakened response everywhere. They welcomed American propa-

ganda, and became annexationists. Placards urging insurrection were posted in the parishes. The Jesuits sided with the rebels, as did some members of the clergy. Bits of songs written by priests are still to be found on parish records, accusing the bishop of selling the country to the enemy; but the clergy as a whole remained faithful to their leaders. The people at large for the first time became unruly, and feelings, as in New England, ran high. Montreal and Three Rivers were more or less openly pro-American. So was La Sales Laterrière, the owner of the Forges St. Maurice. About five hundred Canadians reinforced the invaders, and uprisings broke out at many points on the south shore, the lower St. Lawrence, even at the Island of Orleans, close to Quebec. Habitant leaders accepted commissions with the American forces. At Rivière-Ouelle, the *curé* was made a prisoner by his own parishioners for preaching loyalty to the British crown, and was bodily removed to another place. British merchants in Montreal favoured the rebels. Not a few Quebec traders did so too, under Carleton's very eyes. During the siege, they withdrew to the Beaupré coast. Mgr Briand himself wrote: "I can say that nearly all the colony wishes Quebec to fall to the hands of the Americans." And Chief Justice Hey reported, "With the exception of Montreal and Quebec, there is not a hundred men here loyal to the King." The *Bostonnais* were received as liberators by the habitants, who sold supplies to them rather than to the defenders of Quebec. Montreal and Three Rivers passed to the hands of the invaders, and all but the town of Quebec momentarily was American. But the tide turned at the last moment. Montgomery fell at Saut-au-Matelot, outside the ramparts; and the second siege of Quebec came to an unsuccessful

end. The episode prevented the entry of Canada into the Union.

Had the American invasion taken place a few years later, its conclusion would probably have been different. Haldimand, who succeeded Carleton as governor, antagonized Carleton's best friends and, among them, the clergy. He did not win confidence and sympathy. France, besides, had espoused the American cause and addressed an appeal to the Canadians, through Count d'Estaing. "The hope of reunion with France was awakened in the hearts of the people," wrote the Ursulines' chronicler. The congress delegated to Quebec three commissioners, including Franklin and Charles Carroll, to win over the clergy. Carroll, a Roman Catholic, was accompanied by his brother, a Jesuit and the future Bishop of Baltimore. Under the spur of changing circumstances, Haldimand reported to the home government: "Were a French fleet to ascend the St. Lawrence this summer [Rochambeau, it was rumoured, might recapture Canada], I would fear a general insurrection against us." And he concluded: "Since the French have formed an alliance with the rebels, the Canadian clergy has grown much cooler towards us. This change has had a telling effect on the people."

But the psychological moment had passed. Canada was committed to a policy of aloofness. For more than a century and a half since, it has remained British with little or no opportunity for a change.

Had Canadians at an early date swung to the side of the Americans, they might have saved themselves many political struggles that have since exercised their vigilance and awakened their patriotism; but possibly at the price of their own nationality. Semi-independent as a separate state in the Union, enjoying their rights no less than

under the British crown—like contented Louisiana, free of the colonial stigma and petty vexations that provoked self-defence, they would have been happily wed to the Stars and Stripes. Satisfied, and perhaps more prosperous, they might to-day count themselves among the "hundred per cent." Americans—not without reason, for they had arrived on these shores even before the advent of the *Mayflower*. The French element, proportionately large though in minority, might have had a certain influence in the political growth of the Union. It would have contributed to culture and the spirit of tolerance.

For over a century after the Conquest, Quebec, as a result of its policy of isolation, was sheltered behind frontiers, and the French Canadians, for years a majority on the St. Lawrence, absorbed many immigrants—Scottish, Irish, German, and others—as they dribbled in. French Canada grew into a small nation, self-centred and self-supporting.

But the tables have turned. French Canada is now a minority—one-third—within the Confederation of Canadian provinces; and it is part of the vast North American economic system. In numbers it consists of a population of about three, in contrast with more than a hundred, millions. It cannot help but swim with the stream.

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Even though aloof, Quebec could no more have remained French than Louisiana, without its ancestral traditions. Custom, folk-lore, and handicrafts until recently were the mainstay of its survival.

The rural settlers on the St. Lawrence were principally of provincial extraction, mostly from Normandy and the Loire basin. Their language was fairly uniform, that is, the "langue d'oïl" from north-western France; it has

undergone little change to the present day—except at the border, where English predominates. Not many of the habitants of Quebec even now understand or speak English; French remains the language of home and of religious and public life; it is, indeed, one of the two official languages of the whole Dominion. Louisiana, consisting of Acadian refugees, mixed French elements, and Creoles, was far less homogeneous, and more prone to disintegrate under pressure.

The spoken word, rather than writing or teaching, served among the rural and woodland settlers of Quebec in the transmission of ancient folk-lore. Folk-songs and tales were varied and plentiful; they used to be part of the activities of the people. Canoe-songs accompanied the early *voyageurs* and *coureurs-des-bois* across the continent. Folk-tales not only provided entertainment at home, but many of them were borrowed by the Indians, or adapted by the Western lumberjacks of other extraction, as in the Paul Bunyan stories. These songs and tales savoured of the old Gallic spirit and wit; they were a fount of youth and serenity. But everywhere they have fallen into disuse. Thousands of them in the past two decades have been recorded for the National Museum of Canada, and soon they will be available for educational use. Potentially they are at the basis of a new growth in national art. They still can give untold pleasure, in the homes of the folk using them, and to modern composers resorting to them for inspiration. French Canadians owe them a spiritual debt, for they have long been part of their culture and they have fostered optimism in life.

My father, like many others, used to spend his winters carving wood and making furniture, in his workshop over the kitchen. This avocation was invaluable to him, as an outlet for talent and activity, after his summer's work

on the farm. Like the Dion brothers, who had decorated the church of his parish when he was young, he carved flowers, scrolls, and animals; throughout his life he found enjoyment in this pastime. Up at five o'clock in the morning, he would begin the day with a folk-song and go on chiselling the chain of roses begun the previous night. He would have been surprised had anyone called his whittling away, art. To him it was pleasure and life, also usefulness, from childhood to old age.

Mme Leblond, in the Island of Orleans, until recently used to spin with her four daughters, singing the solos while they alternated in chorus. Meanwhile they wove beautiful bedspreads and *portières*; they made hooked-rugs and *catalognes* for the floors. So the winter passed pleasantly, usefully. The mind travelled on the wings of song to Arcadia and the far kingdoms of the past, while the hand bore its toil lightly. Some of the homespuns, in the summer, were sold to visitors, to tourists; they brought in money. This still happens in other places, along the shores of the St. Lawrence, particularly in Charlevoix County, the Island of Orleans, and Ile-aux-Coudres. The people there were among the first settlers on this continent and still retain some of their former self-sufficiency. Craftsmanship helps them along, and songs are thrown in for the swing and the pleasure they give.

Some old women at Ile-aux-Coudres once made *couvertes boutonnées* (buttoned blankets) with candle-wick designs in relief; they achieved artistic work. They used to adorn the blankets they wove with button-like knots in the form of broad patterns. One day, about a hundred years ago, they were short of candle-wick, which they imported to their island from Quebec; they used their home-made wool instead, and transposed their white designs into vegetable colours. Here was a discovery!

They marvelled at the result. With their hands, for their own use and pleasure, they had fashioned one of the finest decorated textiles in existence anywhere. The art galleries and the museums now are collecting the old coloured *boutonnées* of Ile-aux-Coudres for posterity.

The arrow sash (*ceinture fléchée*) of the ancient fur-traders is also a fine achievement. A creation of unusual merit and beauty, it goes back to the end of the eighteenth century, when it originated at L'Assomption, Quebec. The bourgeois of the great fur-trading companies which had their headquarters there and at Montreal, used to wear proudly, on ceremonial occasions, the *ceinture fléchée*, with a beaver hat and a great woollen coat. For years the Assomption sashes have been bought by collectors and museums at home and abroad.

The Norman houses of Quebec were made of stone and heavy beams. They still grace the landscape at the Island of Orleans, and elsewhere around the oldest settlements. And the barns are often most attractive and picturesque; some of our best painters have characterized them on canvas. But the old houses and barns are being razed to the ground, just because the people have seen other kinds of houses and barns elsewhere and prefer American cottages with jig-saw trimmings, or plain suburban match-boxes. These new buildings mar the Quebec landscape, no less than the gasoline stations, the "hot-dog" stands, and the display of gaudy hooked-rugs the patterns for which are drawn from the catalogues of department stores.

Other manual arts and devices among the St. Lawrence settlers were largely traditional, like silver and metal work and the humble craft of pottery-making, or were adapted very early to the needs and climate of this country. They provided for the needs of the churches

and monasteries, also of the population at large. The census of 1744, at the end of the French period, contains a list of no less than sixty distinct handicrafts that were practised in Quebec alone. Their perpetuation, as in ancient France, was usually secured through the system of apprenticeship. It was also natural for craftsmen trained in ancient culture to branch off into fine arts, through inspiration and talent.

Country-folk and craftsmen were not the only keepers of the national tradition, which partly devolved upon the religious orders and the schools. The clergy, the monks and the nuns, though mostly recruited from among the people, were like a class by themselves—an important one, as in all Latin countries. The Seminary of Quebec, that of Saint-Sulpice in Montreal, the Jesuits, the Récollets, and the nuns, all held large estates; their corporate spirit was sturdy and their activities often reached beyond their religious professions. Not only did they minister to the spiritual needs of the people and the Indian missions, but they also were entrusted with education; they were, particularly after the Conquest, the real leaders of the people. Their influence, which is still felt in every direction, has left deep traces on this continent. The nuns for instance, the Ursulines and the Congrégation de Notre-Dame in particular, educated girls from the northern tribes—Algonquin and Iroquois, and even Eskimo. They trained them in the handicrafts likely to be useful to them in life, such as sewing and lace-making. Fine embroidery and needle-work were their privilege; they provided the churches with ornate garments for worship. Their native wards in training assisted the teachers for many years in this industry. Once released, the Indians adapted their new skill to tribal needs. Thus and then originated the floral and geometric designs in the European style that

characterize the silk and bead work of our Indians.

The conservation of learning in these communities, together with that of handicrafts and folk-lore at large, is what makes the survival of Quebec what it is to-day—not only rural, but urban as well. It differs from that of Louisiana and Acadia, where advanced craftsmanship and intellectual guidance were lacking. The country-folk there, left unaided to their resources, experienced an independent evolution of their own, away from their racial origins. However pure their ancestry—there are still vestiges in their dialect of French musical accents and refinement—, they have lost many of their original features, and, through admixture with their varied neighbours, acquired many others. In Louisiana (where they are nearly a million, half of whom are Acadians), the French language is not used in public, but only at home. French theatres, newspapers, or libraries no longer exist, even in New Orleans. Lauvrière, their historian, says of their language, "It survives precariously as the language of home, which perforce is impoverished." And one of their politicians recently declared, "They asked me if I would speak English or French. '*Que nenni*!—Nay!' I answered, 'Neither! I'll speak *Cayen* [Acadian].' "

Should French Canada on the lower St. Lawrence conserve its traditions intact, survival might continue there indefinitely, as in the past, and closer contacts with its neighbours would not necessarily force assimilation. An effort might correct unavoidable losses in cultural values, or prevent wasteful sacrifices. But is this really happening? We may ponder over the answer.

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Of all the traditions of ancient France the most firmly rooted in Canada was wood-carving as part of architec-

tural decoration. Yet a single visit of a fur-trader, named Bouthillier, to New York about 1825, was enough to bring about the downfall of an art which, on the St. Lawrence alone, was over a hundred and fifty years old.

The erection of a new church in the parish of Montreal, of which the fur-trader was a warden, had been decided upon; and the old cathedral of Notre-Dame must be razed to the ground. Not that Notre-Dame could not be usefully preserved by subdividing the parish. European visitors had admired its beauty; it was still considered the finest church in the New World. Talbot had written: "Its high altar is one of those on which the gods might immolate. . . . The wealth of its decoration surpasses imagination. . . ." But Bouthillier, who had seen in the Greenwich Village a church in the Neo-Gothic style recently built by James O'Donnell, could not resist the temptation of calling upon O'Donnell and asking him for a sketch of a similar church to be erected in place of the old cathedral. The sketch was later exhibited in the front window at Doucet's, a store on St. Catherine's Street, and the Montreal population from that moment was bound to own a huge pile in the New York fashion, in spite of the protest of thoughtful leaders in the clergy and the professions. Quebec architects at that date, Thomas Baillairgé in particular, were counted among the best, and their art was in keeping with the country; the Neo-Gothic of O'Donnell was not, neither did it prove of permanent value. But colonial isolation could no longer protect local growth and talent, and the call of fashion won the day for foreign importations whatever their worth.

The new Notre-Dame which O'Donnell built in the heart of Montreal was mistaken for a marvel, perhaps because of its size; nothing like it had been seen here before.

And henceforth the New York Gothic would be the style favoured by Roman Catholic churches throughout Quebec. The *débâcle* of the old style quickly spread from the metropolis down the St. Lawrence. O'Donnell in Montreal and Peachy in Quebec became the new order; churches everywhere must have twin spires and resemble Notre-Dame; this explains the ugliness of most of the renovated churches along the St. Lawrence. Berlinguet, the heir of the ancient wood-carvers, gave up his work, neglected the apprentices in his Quebec shop, and began to build railroads. The old Canadian Renaissance had already fallen into disfavour among the very people who would have been wiser to abide by their heritage and preserve the growth of a vital art which was their own.

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Other manual arts likewise, rich and sturdy though they were, have come to the end of their long journey; for life everywhere has been robbed of its privacy and self-confidence; it has become industrialized. The emigration to the United States and the rural exodus to towns have proved a source of demoralization. Isolated settlements, like Ile-aux-Grues—Crane Island—down the St. Lawrence, should still conserve useful handicrafts and a wholesome outlook upon their own existence. But often they have not done so. Crane Island, with its fifteen hundred souls, for many years has sent its surplus population mostly to Montreal, and it has become city-minded. Schooners transport the potato-harvest every year to the Montreal market, where money is secured with which to buy new furniture, garments, and fripperies. The country-folk visit their urban relatives, whose fate they envy; and the city-members of the kin are glad in the summer to return the visit. The island, as a result, has been

emptied of its ancient contents, furniture, homespuns, and other varied evidence of self-expression. Other islands, like Ile-aux-Coudres (Hazel Island) and the Island of Orleans, fortunately have avoided this extreme which comes from hasty abdication.

In Canada as everywhere, custom and folk-lore no longer prevail in the life of the people Silver and metal work, once so fine, is no longer availing; it has given way to the cheap importations of Italian and French merchants, as wood-carving has given way to plaster. One of the last silversmiths of the old school—Lacasse, of Quebec—is now eighty years of age. Embroidery and lace-making, if still taught as of old by the Ursulines, seem now devitalized by the force of circumstances. The schoolgirls are no longer interested, and the nuns are too busy with sundry occupations. The words of a venerable correspondent to the *Spectator* "upon the behaviour of a couple of nieces who so often ran gadding abroad" are worth repeating: "Those hours which in this age are thrown away in dress, play, visits and the like, were employed in my time in writing out receipts, or working beds, chairs and hangings for the family. For my part I have plied the needle these fifty years, and by my good will would never have it out of my hand. It grieves my heart to see a couple of proud idle flirts sipping their tea, for a whole afternoon, in a room hung round with the industry of their great-grandmothers."

As the result of a heredity which is not yet obliterated, not a few crafts are still sparsely represented along the St. Lawrence. Henri Angers, once Jobin's apprentice, still carves statues of saints in his shop on La Tourelle Street, Quebec, and Médard Bourgault, a folk-carver of Port-Joli, Lislet County, realistic figures out of soft wood for tourists; and many others can still wield chisel and

mallet. Pottery-making, a lost craft, could be revived on the St. Charles River, where the Dion Brothers closed their establishment only eighteen years ago, and their potter, Duchesne, might be called back to the wheel. There is still much expert knowledge and talent scattered everywhere. It has come down from the days when art and life in Quebec mingled together at every step. Most of it is now going to waste: it is dying out for lack of usefulness. Yet these are the features that should be singled out and developed for the benefit of Canada and her people. They are elsewhere the mainspring of fine arts and great industries.

Are the French Canadians aware of their responsibility towards themselves and of their native ability further to contribute to the growth of art on this continent, as their ancestors have done so remarkably for nearly two hundred years? We may doubt it. And this, for the lack of true leadership in Quebec and of an earnest effort towards definite aims among the people.

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French Canada has lost confidence in itself and may not help materially, outside of patriotic speeches, in its own cultural salvation. Nor would it welcome guidance from without. Custom, there, is no longer the staying power of the race. Like the hair of Samson, it has been clipped unawares. The St. Lawrence, as the tall skyscraper in the heart of Quebec City shows, is fast being Americanized. It accepts fate complacently, since fate seems to come from within. Isolation is no longer a preservative, and vital traditions are becoming a dead-letter. The "melting pot" is boiling on the St. Lawrence.

IS THE VERSAILLES TREATY RESPONSIBLE?

BERNARD LANDE COHEN

THE Treaty of Versailles has been blamed for a multitude of evils afflicting the world since the close of the Great War, including the universal decay of trade, the fall of the German Republic, the rise of Hitler, and the revived rumours of war. A grave misconception lies at the bottom of this view, and a careful analysis of the post-War situation would bring out the facts that the treaty in itself exercised little real influence upon the tide of events in Germany, and that it is quite unrelated to the rise of Hitler. That the Germans had to endure more than the French and English has usually been attributed to the "Carthaginian peace" which sealed their defeat. It is well to remember, however, that their tribulations date back further than the Versailles Treaty, to the War at its very commencement. Therefore, we should distinguish clearly between the events and circumstances which owe their origin to the particular terms of the Treaty, and those which flowed inevitably from the struggle itself.

It is not out of place to recall briefly a few of the events that followed on the heels of the Great War. The salient feature of the post-War period before 1924 was the economic ruin of Germany, featured by the annihilation of her currency, and the reduction of the urban population to the lowest depths of despair. Undeniably, the reparations embroglio contributed to this result, particularly when the French tried to enforce payment by direct methods. But the question of reparations yields in importance to several other factors, which could be ascribed only to the conflict itself, and

which were by their very nature so deep-seated as to be altogether independent of its military outcome. Let it be borne in mind—and this is of the first importance—that from the moment war was declared Germany was immediately cut off from three-quarters of her foreign markets. She was at the time the third largest trading nation in the world; and to an extent only second to that of England, the welfare of her people was bound up with her external commerce. Her huge merchant marine carried a large percentage of the world's industrial output to North and South America, the Orient, and Africa; while her economic system was closely linked with that of her neighbours to the east and west, with whom she was now at war. The havoc that followed the severing of so many arteries of trade may easily be imagined. Germany was potentially a ruined nation, notwithstanding that her armies were everywhere victorious. Panic ran through the whole of German industry; masses of working men were at once thrown out of employment; wages were drastically reduced. There was, for the time being, some compensating effect in the unlimited demand for munitions and other commodities of war, and the country was able thereby to sustain itself through four and a half years on a forced internal economy. But with the disbandment of the army, the closing of war industries, and the reversion to a peace-time economy, the terrific gap resulting from the loss of foreign markets came to be felt with overpowering intensity. The trade of the world had moved into other channels, and markets which had been lost for years could not at once be regained. To appreciate the uphill fight which then lay before the German people, it is only necessary to compare their trade with England before the War and after. While during the seven months of 1914 preceding the

outbreak of hostilities German exports to Britain were £47,000,000, in the full year of 1919 they amounted to only £993,000, a bare two per cent. of the pre-War level.

By reason of the War Germany lost a larger percentage of her foreign trade than did any of her rivals except Russia. This alone would have meant years of privation to her people, even if a favourable peace treaty had been concluded. But the social overthrow of Germany was due likewise to the inherent weakness of her financial structure. In the years before the War she had been expanding her industries and her armaments more rapidly than any of her rivals, and this necessarily left her in a weakened position as regards liquid capital. Hence, it followed that the savings of the German population, available for war loans, were very much less than those of England and France. At the same time foreign credits could not be obtained. Nevertheless, despite the weakness of its financial structure, and the all but complete loss of revenue from foreign trade, the war-time expenditure of the Reich attained the monstrous figure of 160 million gold marks, exceeding the combined expenditures of England, France, and Italy. Towards the end of the War the burden of the floating debt became intolerable; and as payment could no longer be deferred, the only recourse of the government was to borrow from the banks on treasury bills; and when they fell due, paper money without gold backing was printed to meet them. Fresh bills were then discounted, and so the process went on. But each operation involved an increase in circulation and every increase in the currency meant higher prices. This in turn provoked demands for higher salaries among state employees, and to meet them the government had to borrow still more and print paper again. A vicious spiral was thus prepared, which went winding

itself onward until the quantity of paper money in circulation attained gigantic proportions. The purchasing power of the wage-earners reached the vanishing point; bank deposits were dissolved into nothing; holders of title to fixed revenue, such as mortgages, bonds, and insurance policies, were ruined; and the wealth of the country became concentrated in fewer hands. That England and France were saved from a similar fate was due, not to their winning the War and dictating the terms of peace, but to other reasons quite unrelated to the issue of defeat or victory. First, their foreign trade suffered less; secondly, their financial resources were far greater, both nations having immense reserves of savings and foreign investments available for war-loan purposes; thirdly, their expenditures were much more restrained; and, finally, the unrifled treasures of America were placed at their disposal. These favourable circumstances provided a series of cushions to absorb a good deal of the shock, and obviated the need for extreme inflation.

The part played by reparations in the collapse of the Reich has been greatly exaggerated. The amount thus paid out during the post-War years was but a tiny fraction of Germany's total expenditure on the War. It is well to recall that the system of reparations was greatly modified under the Dawes Plan, whereby the instalments were fixed on the findings of a committee of experts, which had made a study of the Reich's capacity to pay. The trouble which arose later on was due, no doubt, to the exaggerated estimate of Germany's capacity, but even more, perhaps, to certain developments which could not have been foreseen at the time. In 1924 the slate had been wiped clean. The German governments — federal, district, and municipal — owed nothing, with the exception of the Dawes Loan. Industry

likewise had been disencumbered of all debt. By 1929, however, the scene had changed; and the obligations of the Republic had risen to a figure well above the pre-War level, while local authorities and industrial corporations had joined in heaving up a mountain-range of debt. It is hardly surprising, in these circumstances, that the war indemnity became an intolerable burden, and added to the uncertainty of the times. However, this cannot be taken to prove that reparations, alone, were the cause of the national distress; but this only, that on account of the growing depression Germany became unable to pay them, in the same way as she has since become unable to pay other of her foreign debts.

The real harm of reparations, in their latter phase, came from the fact that they tended to upset the international exchanges, and, therefore, were a menace to the entire world. But, contrary to what has been often alleged, they meant no enslavement of the German people. The burden of taxes which they entailed was comparatively light, considering that at one stage there was almost no public debt; and also that, unlike its victorious neighbours, the country had no heavy armaments to keep up. The transfer problem inherent in reparations was, however, altogether beyond solution, since Germany could never have built up an exportable surplus large enough to cover reparations and the service on her foreign loans at the same time. Certainly, she had to borrow in order to pay, but the amounts that she borrowed were far in excess of what she returned by way of reparations. Had the proceeds of her many loans been husbanded more wisely, and had all her governments lived within their means, it would have been possible for Germany to achieve a large degree of financial independence in spite of the difficulty about reparations. The

Versailles Treaty in its modified form is no longer open to criticism on this score; and with much show of reason it could be contended that, originally, the inclusion of reparations was quite unavoidable. If reparations and inter-allied debts are interlocking questions—and this is the opinion of practically the whole body of economists—then such relationship was no less real in 1919 than in 1932. Since there could then be no question of cancelling inter-allied debts, it might well be asserted that the exaction of some indemnity from Germany was dictated by a necessity not less inexorable than that which ordained their elimination thirteen years later. The title of John Maynard Keynes's classical work *The Economic Consequences of the Peace*, in which the futility of reparations is first discussed, would perhaps better have revealed the true character of the problem had it been "The Economic Consequences of the *War*."

There was nothing in the Versailles Treaty to stand in the way of German recovery, once reparations were removed from the sphere of politics and settled on a reasonable economic basis. With the institution of the Dawes Plan, and the restoration of her currency through the joint assistance of her former enemies, the Reich embarked upon a career of industrial expansion scarcely surpassed by any other country. Savings increased; wages mounted upward; little or no unemployment was experienced, and foreign trade reached the unprecedented figure of 26 billion marks, compared with 21 billions in 1913, the year of greatest prosperity before the War. But again the wheel of fortune turned. The middle of 1928 saw the beginning of a new depression, and, as in Egypt of old, the years of fatness which had gone before, vanished swiftly into the lean years that have followed. Foreign trade, which attained its highest level in 1929,

fell sharply during each succeeding period; and by 1931 it had fallen to 15 billion marks, a decline of 11 billions in two years. Still, it was estimated in that year that the export trade accounted for thirty-seven per cent. of the total industrial production of the country. It gave employment to twenty-nine per cent. of the working population, and provided fifteen per cent. of the national income. But in the year following, this life-giving commerce suffered a further contraction, and exports declined by 3,861,000,000 marks from the figure of 1931. By March, 1932, the number of registered unemployed reached 6,129,000, with an estimated total of nearly 8,000,000, in many industries over fifty per cent. of the men being laid off. In addition to this, the price of food during these years was maintained artificially at a high level, while unemployment benefits were constantly being reduced.

To say that these events were part of a world-wide condition is only to beg the question, since every condition affecting the whole world must have its centre of diffusion somewhere. It is not without significance that, in point of time, the depression came first to Germany, and there is much to support the theory that its origin is to be found in a series of unfavourable developments within that country. During the few years of the Reich's prosperity, her various governments—federal, state, and municipal—borrowed and spent on a scale that reached the utmost extravagance. Between 1925 and 1928, when revenues were mounting, they did not consider it important to balance expenditure with income; and, as a result, their compounded deficits and floating debts soon reached alarming proportions. Foreign observers criticized the obscurity of the Reich's financial reports, and shook their heads over its unbounded

expenditures at a time when the greatest economy would have been the part of wisdom. Furthermore, the improvidence of the district and municipal governments became especially notorious when, ordinary loans being no longer procurable, they resorted to short-term borrowing in order to finance long-term enterprises. The awakening came soon enough. In June, 1930, the German minister of labour declared ruefully: "During the past few years we have lived beyond our means in our public administration no less than in private enterprise. Now in the middle of a period of depression the Reich and its districts must deal with three billion marks of short-term debts, partly by repayment, partly by conversion."

The want of foresight of the Republican statesmen is even more remarkable in the light of what is yet to be told. The trade of Germany, like that of the United States, owed much of its development to foreign capital. But, unlike the United States, Germany never achieved financial independence, and on the eve of the Great War was in large measure dependent on short-term credits in London and Paris. It was this alone which deterred Germany from declaring war in 1912, and the fateful day on which this interdependence was wilfully disregarded proved the starting-point of her undoing. Whatever was left of her cash reserves at the end of the War was washed away in the flood of paper money, saving only the portion that was transferred abroad; the end being that her former reliance upon outside capital changed into a dependence now in all respects complete. The restoration of the mark through an international loan provided her with a new fund, which was found to be insufficient for her needs, and fresh loans had to be looked for. And so long as they were obtainable, German

industry pursued a line of unbroken development. Unfortunately, too much of this borrowed money was spent on costly machinery, or devoted to schemes which were often unwarranted under existing conditions; and this resulted in the accumulated cash reserves' being incommensurate with the total volume of obligations incurred. Thus it happened that, when the flow of foreign money came to an end (for reasons which cannot be entered upon here), there was little to be found in the way of internal resources to be drawn on. To be sure, a considerable store of liquid capital had been gathered together, savings having increased from 1,388,600,000 marks in September, 1925, to 9,090,000,000 marks at the end of 1928; but when the time came, it was unavailable to industry on account of the overriding requirements of the many governments with large deficits to cover. Moreover, money, instead of entering, began to leave the country; and while the flight of capital may have been artificially checked, such measures could not prevent its destruction through bankruptcy and loss of earnings. The summer of 1931 produced a financial crisis which entailed a reduction of banking capital to the extent of a billion marks, an amount exceeding the combined capital and reserve of the entire banking system of Canada.

The evil produced by an unkind fate, no less than by the folly of German statesmen, found its way into innumerable homes where the complexity of the economic order was entirely beyond comprehension. As in Rome in the time of Cataline, there were soon a multitude of men with time on their hands to attend meetings; and they listened with admiration to the effusions of Hitler, Goebbels, and others. That the Versailles Treaty is responsible for the success of Hitlerism is one of the

current fallacies of contemporary thought. The treaty is no more responsible for Hitler in Germany than for Mussolini in Italy, or for a dozen other dictatorships throughout the world. That he was moved by violent opposition to the treaty, and succeeded thereby in arousing the people to a frenzy of nationalism, is true enough; but one should not mistake the pabulum which a demagogue feeds to his listeners, for the basic social and economic conditions that predispose them in his favour. To explain an orator's success by the subject-matter of his harangues is the most unreliable of all methods; for in the words of Macaulay, "Those events which furnish the best themes for pathetic or indignant eloquence are not always those which affect the happiness of the great body of the people." Hitler's antipathies are multitudinous, and are notable for the broad catholicity of their range, and to single out one particular object of his aversion as the corner-stone of his success, can lead to no understanding of the tangled nature of his campaign.

The years of depression made Hitler, for then only did he become sufficiently notorious to get his name joined to an "ism." He did not win the populace to his banner because the grievances he conjured up before them bore any true relationship to their distress; he won them because they were cold and hungry and in dread of the future; and men and women in this condition are never able to consider thoughtfully the issues which are placed before them. It ought not to escape one's attention, moreover, that, from the time of his first appearance until his final anointing, Herr Hitler went through many vicissitudes. His fortunes, like those of the Communists, rose and fell in inverse ratio to those

of his country, gaining followers when times were bad and losing them as conditions improved.

The results of early elections give ample testimony to the essential truth of this statement. In May, 1924, when the chaotic effects of the inflation were still everywhere apparent, he obtained 1,900,000 votes and thirty-two seats in the Reichstag; while in the second election of the same year, following soon after the restoration of the mark, when better times were clearly discernible, his vote was reduced by well over a million, and his representation in the Reichstag fell to fourteen. If at any time the Versailles Treaty was a determining factor in the internal political situation, it would have been manifest early in 1924, when the international position of Germany was at its very worst. Excluded from the League of Nations, her representatives treated with contempt, her sovereignty violated by the French invasion of the Ruhr,—Germany had all the elements which favour the growth of political fanaticism. Notwithstanding this, the Republic was sustained; and Hitler, whose appeal was largely on political issues, was able to gain the ear of only a relatively small number of voters. And, moreover, only a few months later, but coinciding with the improved economic outlook, his followers began to fall away. What could be more convincing, that, even in Germany, world politics are of little concern to the majority of the voters in comparison with the social and economic issues which alone affect their very lives?

Further, it is illogical to suppose that the treaty had forever to remain a burning issue with the German people, and that their opinion of it could in no circumstances be modified. After 1924 the international standing of Germany quickly changed for the better.

Her former enemies abandoned all repression, aided her financial recovery, admitted her to the League of Nations with a permanent seat in the Council, and generally restored her to political equality. Far from feeling any humiliation, the Germans had much to be proud of, for during this period their national culture reached its meridian. German authors, actors, musicians, and scientists enjoyed the greatest fame, and were honoured and acclaimed throughout the civilized world. We have it on the assertion of Prince Hubertus zu Lowenstein that the war-psychosis had definitely subsided by this time, and it was apparently only the die-hard element of the population that continued to nurse thoughts of revenge and to preserve the legend of their country's humiliation.

Liberals who are wont to take up the hue and cry against "the iniquitous Treaty of Versailles," should be reminded that among the Germans its most vociferous opponents have been the very elements with whom they have least in common,—men who have not in general distinguished themselves for moderation and sanity of outlook. The ire of the German reactionaries has been particularly directed against what is known as "the war-guilt lie," and the irony of the situation lies in the fact that these are the very people who made no secret of their belief in military force as the ultimate appeal, and as the embodiment of the national spirit. The question as to what nations or individuals were guilty is one which unbiased historians can alone determine; and it can easily be seen that an extorted confession as to a complex chain of events could have no historical value whatever. The whole world knows that the war-guilt clause was never anything but a meaningless absurdity, though devoid of any injurious effects of a

tangible nature. Nevertheless, it was this very clause of the treaty which nearly prevented the Germans from signing, and the fact remains that it has been taken seriously by a nation whose outlook is largely coloured by idealism. Its exorcism, therefore, would be wise at the present time, if only to quiet the feelings of those patriotic men whose method of removing the stigma of guilt from their country would be to engage it in another trial of strength.

I shall touch but lightly on the territorial clauses of the treaty. They are void of any bearing on the social and economic problems of the day. The transfer of territory from one state to another is to be regarded merely as a change in administrative area, sufficient indeed to arouse the patriotic fury of political sects, but quite unrelated to such transcendent realities as unemployment, the flight of capital, the stoppage of foreign loans, unbalanced budgets, tariffs and reprisals, quotas and restriction, and other inter-related symptoms of economic disease. The justice or injustice of depriving Germany of her colonies would turn, not on the hurting of German feelings, but solely on whether or not the dark inhabitants of these regions would be better off under the former masters than under the mandatory *régime* of the League of Nations.*

The Treaty of Versailles, along with its ancillary pacts of St. Germain and Neuilly, carried out the most drastic revision of boundaries since the Middle Ages. Despite the imperfections of the new political system of Europe, it may be confidently asserted that, in general, it represents an improvement over that of pre-War

*For a detailed consideration of the colonial problem see "Peoples Without Space?" by Christopher C. Robinson, in the QUARTERLY for January, 1936 (V, pp. 149-75).—[EDITOR'S NOTE.]

times, and that the map of the world has been rationalized to a greater extent than ever before. Space does not permit a detailed consideration of each territory concerned, and it would be useless to maintain that the principle of self-determination was loyally adhered to in every instance. Nevertheless, it could be shown that the injustices were in part rectified by provisions for minority rights, which have proved effective in some measure at least.

The Peace Conference of 1919, having before it the stupendous task of solving the problems resulting from the greatest of all wars, committed not a few blunders and acts of injustice. The passions which are unloosed by war do not subside with the cessation of hostilities. Years must elapse before the hatred and bitterness, which are its harvest, can be entirely consumed. Hence it is that the atmosphere of a peace conference can never be favourable to an equitable adjustment of the problems, even in an age of the greatest enlightenment. How can peace treaties be just when the wars which make them necessary are unjust? No conference following upon an armed conflict can possibly solve the problems of mankind. Nevertheless, the Treaty of Versailles—despite its objectionable features—through the Covenant of the League of Nations which it embodies, made an attempt, however premature, at devising a better method for the settlement of international disputes than acts of war followed by their inadequate acts of peace.

SCIENCE AND CULTURE

J. L. Synge

THERE is a monkey-like curiosity in a man of science which does not elevate him in the opinion of his cultured fellows. I have before me in two volumes the Works of an ancestor of mine who died in 1805: to pick a few titles, we find "De Sectionibus Conicis," "An Attempt to prove the Existence of the Supreme unoriginated Being," "On the Power of fixed Alkaline Salts to preserve the Flesh of Animals from Putrefaction," "Of Gravity, or the Attraction of Gravitation." In one who was a Professor of Natural Philosophy, a Fellow of the Royal Society, and a Bishop, the range is not too varied—for the eighteenth century.

When our descendants in the year 2100 pick over the yellowed memoirs of the present generation, will they also view them with the irreverent grin which the immediate association of Conic Sections, the Supreme Being, Putrefaction, and Gravitation brings to our faces? What solemn things are we doing which to our descendants of that date will be a source of mirth by us unthought of? Perhaps the paper of the present day will not last till then, or perhaps our descendants will not, but if they do, in all our endeavours we risk the distant tinkle of posthumous laughter.

As another sample of the eighteenth century, let us turn to a curious little book entitled "Sir Isaac Newton's Philosophy Explain'd for the Use of the Ladies. In Six Dialogues on Light and Colours. From the Italian of Sig. Algarotti. Volume I. London: 1739." These dialogues take place between the author and a fictitious marchioness, of whom the following pleasant description is given:

To the charms of wit, and the most polite imagination she joined an uncommon strength of judgment, and to the most refined sentiments a learned curiosity. Superior to the rest of her sex, without being solicitous to appear so, she could talk of ornament and dress whenever there was occasion for it, and ask proper questions upon more important subjects. A natural negligence, an easy unaffectedness imbellished all she said. She had beauty enough to gain her consort many friends, and was judicious enough not to shew any one a particular regard, and these accomplishments being seldom found united except in books and the imagination of authors, is the reason, I believe, that learning in ladies does not meet with so universal an applause from the world as their beauty.

Two further quotations, of which the first is worthy of perpetuation for its own sake, will show the tenor of the book:

The mathematicians, answered I, are said to resemble lovers. If what you grant them at first be ever so little, they know how to make so good an advantage of it, as to lead you insensibly farther than you ever imagined.

. . . . . .

These *refractions* of the rays of light which were known though very imperfectly to the Antients, and to the consideration of which we in great measure owe the perfection of Astronomy, are the cause of an infinite number of strange and amusing phaenomena, which we every day observe; such as objects appearing out of place when viewed through a *prism*, an oar broken in the water, and the surprize of seeing ourselves deformed and crooked when in a bath. This is the very thing, said she, interrupting me, that I lately observed when I was in the bath, and I was extremely surprized and puzzled to find out the reason of it. It is nothing else, answer'd I, but the *refraction* which the rays suffer in passing from air into water.

These are relics of an age that has utterly disappeared. In the eighteenth century Science was a playful girl who whispered of conic sections, putrefaction, and refraction in the ears of bishops and marchionesses. Now she is a stern matron who stands beside the chair in every council of war or industry. Upon her devotees she has impressed

a deadly seriousness, a puritanic intensity which turns scientists collectively, and (alas) often individually, into very dull dogs indeed. Their only relaxation is to rise occasionally from their desks or benches, stand to attention, raise their right arms in the air, shout "Hail, Science!" and resume their seats. No time is wasted. With set faces they press on to—what?

The nineteenth century was filled with the idea of progress. The immediate objectives were clearly envisaged and often attained. Among such might be included a more moral and ordered life, a safer and longer life, increased tolerance, speed, comfort, peace, knowledge, indeed all the things which we of our age group under the title of civilization. But however admirable these things may be in the limited measure found possible of attainment, each one of them contains its corresponding disadvantage when pushed to excess. An excessively moral and ordered life may become hypocritical and dull; tolerance is not always reciprocated; knowledge in excess makes man self-conscious and turns him from action to introspection. The road which spread out so smoothly a century ago is now, we see, leading unexpectedly into country which is both dangerous and monotonous. On this optimistic journey science was the guide, and it is towards science that man turns with mingled feelings of indignation and hope.

To what ultimate goal is science pressing? To that question no answer can be given, if for no other reason than because the word "science" has acquired so wide a meaning as to mean little or nothing. Everything from the simplest mechanical contrivance to an axiomatic basis for geometry falls under this title. It has almost come about that every common-sense statement is described as "scientific."

If we cannot drive the money-changers from the temple of science, let us at least force them and the world to realize that it is a temple. The disinterested search for truth is a strange employment for man; such, at least, must be the democratic decision in view of the small numbers engaged in it. Life is admittedly a hard business for most; even if it were not, there would be no *a priori* reason why such a search for truth should be undertaken for its own sake. For us as scientists to assert that the search for truth as such is in any absolute sense a noble occupation, is to arrogate to our own fundamental motives an absolute importance which history belies. At our best we are saints, perhaps martyrs, at our worst monkeys itching with curiosity, to whom nothing is sacred; the evaluation of our importance may run the whole way from one extreme to the other according to the evaluator.

A great genius moves undeflected by moral scruples: convinced of his own importance, he goes uninfluenced by the praise or blame of his own age, secure in the conviction that posterity will evaluate him as he considers he deserves. But with those of us who fall short of this egotism of genius, there may be searching of consciences. We are moral beings in a moral age, and we ask ourselves from time to time whether our occupations are truly moral. Is the pursuit of truth for its own sake a moral occupation, or is it merely a pandering to the monkey-itch of curiosity? Scientists, whether troubled in their consciences or not, are wont to spread before society a dazzling display of achievement. "Let us," they say, "pursue truth for its own sake, and everything you want will ultimately turn up. The abstract search for truth in hydrodynamics, for example, may not seem to you of any importance, but if our work ultimately enables you to cross the Atlantic in a day, or bomb your enemies

more effectively for that matter, you must admit that it has its value for civilization."

I fear that if any one of us were to examine his activities to assess their moral value (as moral value is understood among us to-day), he would be sorely puzzled how to behave. Those who, like Tolstoi, have tried to be logical and consistent in this, are not generally regarded as having achieved their object or created a desirable precedent. The moral examination of our conduct is apt to fizzle out in a maze of complexity, and fundamental instincts assert themselves as a guide. In fact, the scientist, faced with the maze of moral law, will either believe (to save himself worry, leading to neglect of his work) that the moral law is on his side, or he will boldly say that in the moral law one of the first demands is the disinterested pursuit of knowledge, whether it ultimately heal or kill.

In setting up as a goal the pursuit of knowledge for its own sake, the scientist proclaims himself neither the friend nor enemy of society, but emphatically the friend of truth. By attaching importance to things which are held as of no account by his fellows, he cuts himself off, and between him and them there exists a perpetual, if partly concealed, animosity. The so-called "humanist" and the scientist live side by side and tolerate one another. That they should maintain a common front for certain purposes is inevitable, for they both represent the academic side of life: to the man in the street their differences are trivial compared with the vast gulf which separates their points of view from his, but in academic circles there has been, and still is, a fight between two interests—knowledge for its own sake and knowledge of direct human interest. Let us not be deceived by the

fact that academic interests form an almost continuous spectrum: the two ends of the spectrum are poles apart.

It is not my purpose to predict a future in which all intellectual interests are common and clashes are no more. The strife of conflicting interests is the sign of life. Rather do I wish to challenge the claim of "humanistic" pursuits to be humanistic in the full literal sense, and further to define the position of science with regard to culture.

If we compare the culture of Western Europe (including its ramifications in America) from 1600 to the present day with any other culture, it may, I think, be claimed that its most characteristic feature is the development of scientific curiosity and its adequate satisfaction. From the human point of view we may rightly refuse to be impressed by external material progress. We may hold that to travel in an aeroplane or listen to the radio does not radically change human nature: if it did, all human culture more than a hundred years old would be unintelligible to us. It is rather to the cause of material progress, the abstract scientific spirit, that we are to look if we are to find the characteristic of our age. It is true that our age might be compared to that of ancient Greece, to which we owe the scientific spirit. But our development has so far surpassed that of the Greeks that no serious comparison is possible. They wooed Science like gentlemen; we have pursued her with violence and wrested from her secrets which they would not have thought her capable of concealing. The Greeks faced nature with preconceptions; it has been left to us in these last three centuries to begin by admitting our inferiority and to proceed to an unrivalled knowledge.

How then can we, who belong to this age, describe as the "humanities" a domain of culture which excludes the characteristic ingredient of our own culture? The word

"humanities," applied to the exclusion of science, seems to imply that scientists are either gods or devils. This is a medieval attitude. They are neither, but the exponents of what is the most essential fibre in our intellectual life.

But is science really a part of culture? Is there not something trivial, almost indecent, in the pre-occupation displayed by mature men in apparently insignificant phenomena? Is this monkey-itch of curiosity to be held for a virtue, and are the theories evolved to satisfy it to be placed beside the greatest achievements of literature or art?

To each question the answer is "Yes" or "No" according to the respondent. It is a case where no faith can be brought to the unbeliever: for him scientific thought is a mystery and will remain so: it does not interest him: why should he pay lip-service to what he does not understand and secretly despises? But there are also those who waver in their reply—scientists filled with the scientific urge and devoting their lives to it, and yet not completely free from a feeling that there is some inferiority attached to science.

Believing as I do that science is an essential part of culture, and that in the universities it is a part of culture which transcends the so-called humanities, let me try to state my reasons for this belief. To attempt any such defence of science—or perhaps offence on its behalf—seems to imply a certain arrogance. To do it adequately would require the effrontery of Bernard Shaw combined with the accomplishments of Leonardo da Vinci. But each of us is confined within his narrow sphere of knowledge and to break bounds is immodest in any one of us. So, without any implication of competence, let me state my reasons.

The aesthetic element is an essential part of culture,

and by the presence or absence of the aesthetic element in science its claim to inclusion in the realm of culture stands or falls. Has science an aesthetic element? The captious will ask, "What is an aesthetic element?" The type of answer best suited to this question is illustrated by the answer given a few years ago to the question, "What is geometry?"—which is a much more subtle question than the non-mathematician may imagine: Veblen and Whitehead say that ". . . a branch of mathematics is called a geometry because the name seems good, on emotional and traditional grounds, to a sufficient number of competent people." Let us then, as "competent" people, agree that we have a common understanding as to the meaning of an "aesthetic element." Has science got such?

Here let me beat a retreat from an untenable position of omniscience behind the fortifications of knowledge, which in my case cover only a small domain of mathematics, more particularly its applications to physics and allied natural phenomena. To the question as to whether science in this field contains an aesthetic element, I answer with a most definite affirmative. But to attempt to convey to the unconvinced the significance of this belief, or to describe with any precision the nature of the aesthetic element, is beyond my power. To illustrate, I know no Russian. There is, I understand, good poetry in Russian (a strong aesthetic element), but it is untranslatable, as nearly all poetry is. It is shut off from me, but it exists (I believe) in an unknown language. In the same way the aesthetic element in mathematics lies hidden in a language unknown to many, and anyone who would know it save through the medium of the language of mathematics asks the impossible.

Yet it may be assumed (to pursue our poetic analogy)

that Russian poetry probably resembles the poetry of any other country in broad outline: we can believe in its existence because, without reading it, we can foretell the type of aesthetic emotion it would probably arouse in us. Is there not any such indirect way in which one may comprehend the aesthetic element in mathematics? It seems not; the language is unique. The most we can do is to attempt a description of the matter dealt with. This would be analogous to making a prose translation of the poem, and may be done, but the aesthetic element drops out in the process. It is a profitless undertaking, like a boring description of the plot of a novel or play. Nor have I much sympathy with those scientists who popularize and dramatize, attempting to create an atmosphere of understanding where there is no real understanding. That caution which is at the heart of science is thrown to the winds, and enthusiasm is asked to take the place of knowledge. The aesthetic element does not survive this rough treatment.

Without ever hoping to convey to the uninformed or unsympathetic the true essence of the aesthetic element in science, one may attempt to point out certain parallels. In science and in every other art there are (it would seem) two sources of aesthetic satisfaction, that of assimilation and that of creation. As always, assimilation is easier than creation, and the satisfaction proportionately less intense. Again, as appears to be the case in any art, the greatest scientific creations have a certain elemental simplicity. Consider, for example, Euclid's geometry or the gravitational theory of Newton.

Let us pass now to the most controversial claim, that in universities the scientific thought constitutes a more important part of culture than the so-called "humanities," which for convenience and courtesy we may refer to

simply as the humanities, although in so far as they claim to cover the cultural activities of modern man, they are, as I have tried to indicate, incomplete. The reason is not far to seek: I have referred to assimilation and creation. By tradition, the universities assimilate the humanities, they do not attempt consistently to create. Art (in the ordinary sense) is still looked on somewhat askance, and literature is not created directly by the universities. This does not of course imply that the universities do not influence the creators of literature, but no serious claim to parentage could be put forward.

On the other hand, from the beginning of our present era, science has been closely connected with the universities. There have been cases of men not working in universities, or associated institutions, who have been creators of the first order, but in the main the progress has come from the universities. An ambitious university man in the humanities sets out with the comparatively low ambition of assimilation: his publications will not be, except accidentally as it were, freshly created work of aesthetic value. He works at second hand. The same is true to a great extent of the scientist also, but with the important difference that the ambitious will not stop (and will be expected by his university not to stop) at assimilation. He is expected to create. At the present day the universities perhaps expect too much too soon in the way of creation: assimilation may suffer. But the difference in the points of view of the universities with regard to science and the humanities is noteworthy, and it is, I think, sufficient to substantiate the claim that science, far from being a tolerated interloper in the domain of culture in the universities, contributes to culture the only creative element which the universities make it their business to contribute.

But having gone so far, I tremble to realize how dangerous is the intrusion of a mathematician into the realm of words. I find myself writing of "science" as of a term well understood, whereas I have been at pains to point out earlier that it is a word which carries little exact meaning to-day. An experimentalist carrying out a routine experiment, or a mathematician solving a routine problem, is not engaged in an act of creation containing a valid aesthetic element. The number of really great creations in a century, even, is not large. That does not, however, lessen the importance of the fact that these creations, when they do come, come from the universities, and that a student of science may step out on an academic career with the high hope that there is a baton in his knapsack. There is no reason for him to suppose that he is culturally inferior to those who never expect to create in the humanities: his work is to make civilization—theirs is to study it.

LETTERS IN CANADA: 1935

INTRODUCTION

In presenting to its readers the QUARTERLY's first annual survey of letters in Canada, we must make clear the object, scope, method, and limitations of the survey.

There already exist various annual publications, factual and bibliographical, dealing with Canada, or with particular aspects of Canadian life. Some of these appear below in List IA. There is no annual publication devoted to the cultural and literary life of the Dominion; no bibliography of books and articles on that subject, and no account of the work done in Canada in a given year, in the different departments of writing, creative and critical. This two-fold need the QUARTERLY seeks to supply. It has no desire to encroach upon territory already occupied, or to duplicate work already being satisfactorily done. Wherever possible it contents itself with a reference to the excellent quarterly bibliographies of Canadian history, economics, and government, published by its sister journals, the *Canadian Historical Review* and the *Canadian Journal of Economics and Political Science*. It covers a different, and a much wider field than the admirable *Canadian Catalogue of Books Published in Canada*, issued annually by the Toronto Public Library, which is confined to an alphabetical list of writings published in book-form; for the QUARTERLY's survey extends its view to periodical literature, deals with uncollected poetry and unpublished plays, and offers some critical appraisal of the materials which it lists. On account of the extent of territory covered, and the early date of publication, it cannot pretend to the completeness of the *Canadian Catalogue* within its own department. To that work, when it appears, and to the bibliographies above mentioned, the reader is referred.

It will not be denied that letters in Canada is a legitimate and important subject of inquiry, and one in which many Canadian readers, and some outside Canada, are interested. The survey approaches the subject in a spirit of exploration. It eschews every element of propaganda, and it deliberately avoids the premature question, "*Is* there a homogeneous and significant Canadian literature?" If there is, the year's contribution to it will be found

noted (along with much else) in the pages that follow.[1] The critical appraisals of the contributors represent their own opinions: there is no corporate (or editorial) responsibility for them.

As the general title and the headings of the separate lists are designed to indicate, the survey does not stop short with imaginative literature, but extends to the literature of criticism and comment, and also to scholarship in the humanities. Its object is to furnish material for a conspectus, not merely of literature in the narrowest sense, but of that culture of which it forms a part and by which it is (or ought to be) nourished. Nor are those lists devoted to matters beyond pure literature without interest and significance in themselves. They illustrate, for example, something of the place held by organized religion in the Dominion, Canada's interest in the arts, her concern for education, and finally the effort of her universities, as they emerge from the frontier state, to take their modest share in the labour of humanistic scholarship.

The lists differ in scope and character, corresponding to the two-fold aim of the survey. List I is a series of selected bibliographies of work done by Canadians (and a few others), during 1935, which is of interest or value to the student of Canadian culture and letters. Lists II-IV, with their accompanying essays, I-III, present the year's published work in imaginative literature—Fiction, Poetry, and Drama—so far as we have been able to collect it to date. In List IV, Drama, we have included not only plays published, but plays produced, production being not less important and constituting a sort of publication. In List V, Miscellaneous Prose, the division is eclectic and has been suggested by the character of the material collected. List VI contains a few miscellaneous collections of prose and poetry. List VII is devoted to scholarship in the humanities, including some important work in history and sociology, with reference for further information in the Canadian field to the appropriate sources: our own List I, and the quarterly bibliographies of the *Review* and *Journal*. Indeed, to the degree possible, in the other lists as well, we have tried to avoid duplication and at the same time to indicate where the special student can get on the track

[1] A more or less arbitrary test had to be adopted for distinguishing *Canadian* writings. The author need not, it was felt, have been born in Canada, but Canada must have been his place of permanent residence when the work in question was produced. The negative operation of this principle accounts for the absence of such scholars as Professors Shotwell and Bush.

of further material, in bibliographies, in reviews, and in journals whose contents lack of space or opportunity prevented our listing in detail. The arrangement of materials is the same in the different lists, save in V*e* and VIIA, where the necessity of brief mention compelled a slight alteration.

The compiling of the lists, perhaps the most valuable part of the survey, and that without which the essays could not have been written, is the work of Miss Ewart, the General Editor of the University Press. To her zeal and effort, whatever measure of success the survey achieves is very largely due. In a survey of this kind completeness is an ideal to aim at, but it is impossible to realize. No one save the compiler of these lists, and the Editor, can appreciate the difficulties that have had to be faced or the degree to which the compiler is dependent on the information supplied, or withheld, by writers and publishers. Very many of them—let this be our grateful acknowledgement—have manifested the most generous co-operation and goodwill. We have been further aided in collecting and checking the French material by Miss Cordingley of the University Library.[3] But, after every effort, many items must have been inadvertently omitted. Like every other annual survey, this will, no doubt, require to be supplemented in its second number. To that end the Editor will welcome corrections and additions.

Finally it is permissible to remind our readers that this first survey is an experiment. The mechanism for collecting the material, and the principles on which it was to be arranged, had to be elaborated as the work proceeded. There is every hope that, with the experience gained, "Letters in Canada, 1936" will be much more adequate than the present effort. To make it so the editorial staff will spare no pains. For the first survey they would crave some measure of indulgence. In the interests of the second they invite criticism and suggestion, and they ask for the fuller co-operation of scholars, writers, and publishers, in a work which they believe to be well worth doing and doing well.

[3]In the case of several significant French-Canadian books it was found impossible to secure copies in time for use in the survey. Next year it is proposed to add a separate essay on French-Canadian letters, and to assign it to a critic in Montreal, where the necessary material will be more readily available.

I. POETRY (List II)

E. K. Brown

At the outset it should be admitted that 1935 has not been a decisive year for Canadian poetry. Scores of volumes have come to the office of the Quarterly, some fat, some thin, some well printed by the great publishing houses, some botched by small presses which have wisely suppressed their names. In none of them can one discover such evidence of a new talent as Miss Audrey Alexandra Brown revealed in 1931 or Mr. Leo Kennedy in 1932. A number of our best poets have published new works during 1935; in none of their volumes is there a marked lapse from their best previous achievements: but in none of them is there a marked success in striking out along new paths, or an evident power to do better what they have done well already.

Among the most solid gains of the year are three collected editions indispensable to students of Canadian poetry: *The Complete Poems of Francis Sherman*, edited with a long memoir by Dr. Lorne Pierce, *Selected Poems (1915-1935)* by A. S. Bourinot, with a prefatory note by Sir Andrew Macphail, and Tom MacInnes's *Rhymes of a Rounder*. Sherman's work is all over thirty years old and it is perfectly congruous with the prevailing tone of that large body of quietly beautiful lyric poetry which in the last decades of the nineteenth century inspired so many with hope for the future of Canadian literature. Sherman had not Carman's command of rhythm or Lampman's sensibility to colours and forms, but he had strong emotions of a kind easily expressible in verse and a sufficient mastery of his medium to communicate them. Some of the poems which Mr. Bourinot has reprinted were written as recently as 1931, but his slender volume also recalls the work of Carman and Lampman. His touch is softer than Sherman's, and his range is narrower: the conventional aspects of Canadian nature, the more notable themes which war suggests to a sensitive mind, and love as the Victorian sonneteers conceived it. He develops his themes with a laudable economy of language, at times reaching austerity, and a sure sense of what is beautiful in a quiet way. Tom MacInnes is worlds apart from poets such as Sherman and Mr. Bourinot: he is one of the few Canadian poets who have something unusual to say and who say it with an unusual accent. Most

of his successful poems are in medieval verse forms—the ballade, the cantel, the villanelle. [A form with five stanzas, each rhyming *a b a a b*, he has christened a "mirelle:" "I made up the name and form of 'mirelle' for myself in Montreal because it sounded that way."] A long postscript, dated 1912, and entitled "Somewhat Concerning Ballades" describes the source and growth of his interest in intricate and exquisite verse forms, some adaptations which the character of the English language has suggested to him, and the types of emotional effects to which these forms lend themselves. "Virility, colour and euphony are," he affirms, "the qualities most worth while in any poem." Virility he always has, although often it is simply the virility of the barbaric yawp. At his best he unites virility with euphony; colour, however, in any usual sense of that vague abstraction, is not more often present in his verse than in the work of most poets. One beautiful poem in which all the qualities he admires appear I shall quote:

THE TIGER OF DESIRE
VILLANELLE

Starving, savage, I aspire
To the red meat of all the World:
I am the Tiger of Desire!

With teeth bared and claws uncurled
By leave of God I creep to slay
The innocent of all the World.

Out of the yellow glaring day,
When I glut my appetite,
To my lair I slink away.

But in the black returning night
I leap resistless on my prey,
Mad with agony and fright.

The quick flesh I tear away,
Writhing till the blood is hurled
On leaf and flower and sodden clay.

My teeth are bare, my claws uncurled—
Of the red meat I never tire;
In the black jungle of the World
I am the Tiger of Desire!

A poem such as this—and there are more than a few in the volume—stands out sharply from the quiet verses of our older poets. There is much in Mr. MacInnes's collection that a writer with any power of self-criticism would have recoiled from printing, but there is much that one will not willingly let die.

Three well-known and rightly admired poets have published books which if they do not reveal unsuspected powers have in full measure the magic under which we have fallen before. Dr. Duncan Campbell Scott has given us *The Green Cloister*, Mr. Wilson MacDonald *The Song of the Undertow*, and Dr. E. J. Pratt *The Titanic*.

Dr. Pratt's subject imposed upon him a special mode of treatment: like the stories of the Greek tragic writers the disaster of the *Titanic* is a tale familiar in its outlines to the poet's audience. In narrating a story of which the final stages are known in advance, the poet's emphasis appropriately falls upon the rôle of necessity, the emergence of tragic premonitions, the outcropping of dramatic irony. As the poem proceeds, a cold horror spreads through the reader's mind, a horror intensified by Dr. Pratt's repeated stress upon the *hubris* of the captain, the assumption of the passengers that they are in a palace-hotel. We read every line in the light of the foreknown catastrophe and Dr. Pratt has written almost every line in its light. The emotional range of the poet and his power of enduing all that relates to the sea with individual life have long been appreciated. What has not been appreciated is his command of his instrument, his rhythms and his imagery, and, in this poem especially, his use, at once exact and suggestive, of technical terminology, as in this passage:

> She
> Was feeling out her port and starboard points,
> And testing rivets on her boiler joints;
> The needle on the gauge beyond the red,
> The blow offs feathered at the funnel head.

The poem is not completely satisfying: the poker-game which is in progress on the night of the collision is protracted unduly, and the same may be said of the dinner. One would gladly sacrifice some of the lines devoted to these for a few more of the rapid memorable pictures of individual passengers in the time of crisis:

> Millet was studying eyes as he would draw them
> Upon a canvas; Butt as though he saw them
> In the ranks; Astor, social, debonair,

Waved "Good-bye" to his bride—"See you to-morrow,"
And tapped a cigarette on a silver case;
Men came to Guggenheim as he stood there
In evening suit, coming this time to borrow
Nothing but courage from his calm, cool face.

Among the lyrists of what has profanely been called "the maple-tree school," Dr. Scott's distinction has been in his success in metrical experiments and in his keen sense of the oneness of nature. Both came out brilliantly in *The Height of Land*, to name but one example; and they come out brilliantly now in such poems as *The Sea Shore* and *Compline*. No other Canadian poet can awaken such deep and serious emotion; no other Canadian poet can so convey the consolation that lies in a certainty of man's participation in the same life that finds expression in the sea, here called "the mother of sorrow," the sun, and the animal creation. Dr. Scott does not often strike out single lines of memorable quality and it is not easy to represent the expressiveness of his poetry by quotation; but I shall venture upon a passage from *Compline:*

We will pray for you bright swallows
Now and in the hour of your death;
Now when you fly aloft in the bright air
Rushing together in a storm of wings,
Grasping the wires;
And when you fall secretly in the wilderness,
Where,—none knoweth—
Ora pro nobis.
May you remember then this northern beauty,
The pure lake surface,
And after a long light-day,
Wing weary, the rest
Of a night by the nestlings and the nest.

Mr. Wilson MacDonald is among our poets the only one who adopts the prophetic strain. He has strong and scornful opinions about the Canadian public; and in the very moment of confessing his love for Canada and his admiration for her seers, scholars, and poets he rends the community:

My land is last to living thought
  And last to walk in light:
My country, last across the world
  To leave tradition's night,
Strong hater of her seers is she,
  And worshipper of might.

So the Irish poets and prose writers were wont to speak forty years ago; and whatever indignation Mr. MacDonald excites, such poetry is a far better kind of national verse than the odes and hymns to be found in many of the collections of poems published in 1935, poems which mouth empty nothings about the heroic north. *The Song of the Undertow*, which occupies most of the volume to which it gives a title, is a long narrative of the poet's physical and mental anguish during a voyage to England thirty years ago. The poem recalls *The Ancient Mariner* in stanza form and marginal gloss,[1] and in an atmosphere of unnatural horror and distress, and, besides, in the fascination it exerts upon a reader to prevent him from laying it down until the whole tale is told. The poem is not always well proportioned and sins at times against the reasonable demand that a poet should not indulge himself in mere self-pity; but it is much too absorbing for one to be conscious of either failing as one reads.

Only a few of the books listed in the accompanying bibliography under the caption "Poetry" (p. 423) have been mentioned. Of the remainder a shockingly large number are worthless or, at best, have so little worth that mercy bids one avert his eyes and pass by. A few are uneven: there are passages of agreeable verse in Mr. A. M. Stephen's *Verendrye*, there are moments of vision in Mr. C. F. Lloyd's *Landfall*, there are brief lyrics of a fine intensity in Miss Sara Carsley's *Alchemy and Other Poems*. Mention should also be made of Mr. Hugh Heaton's *The Story of Madam Hen and Little Horace*, which in its text, its illustrations, and its format, is an entire success—the best example of intelligently humorous books for children that any Canadian publisher has given us. Among the French-Canadian poets Mme. Blanche Lamontagne-Beauregard's *Dans la brousse* is by far the principal achievement of the year. In *Beau jour d'été* she relates that:

> Pour la centième fois j'ai pris
> Le livre d'un grand romantique

and about this admission one's misgivings crystallize: there are too many echoes of the romantics here, too many standard romantic themes, too many facile romantic emotions.

Many books must go unmentioned. The perpetration of bad

[1] A poet may spell as he pleases; but why should Mr. MacDonald's publishers have allowed gross errors in spelling to disfigure the gloss, which has been set up in a facsimile of Mr. MacDonald's exquisite script?

or mediocre verse is not a grave misdemeanour; and there is no reason why a critic should drag a book from the darkness in which it lies to torture it in momentary light before dropping it again into the darkness. The critic need concern himself with mediocre literature only when he has before him a book to which the reading public, or a substantial fraction of it, is disposed to assign a false importance. Mrs. Edna Jaques's *My Kitchen Window* is such a book. Mrs. Jaques exalts the cosy things in life—rocking-chairs, flower-pots, wee dresses on the line, strawberries in a blue bowl, and, of course, lavender and mignonette. Love, patriotism, even religion itself, take on a kind of cosiness in her verses, as they, doubtless, do in the minds of a multitude of Canadians. Her verses are an expression of the ordinary self of the Canadian middle class, that is to say, of the immense majority of Canadians. They stir one to fear that an Eddy Guest may be the next phenomenon in Canadian literature.[2]

Over against the vogue of such verse as Mrs. Jaques's should be set the cheering excellence of the poetry which has appeared in the *Dalhousie Review* and the *Queen's Quarterly* and in other magazines which have not maintained as generally high a standard as these. Mr. Leo Kennedy has given us one admirable sonnet (in the *Canadian Forum*, August) and Professor Watson Kirkconnell has printed privately a moving and finished tribute to Horace, of which only the first stanza can here be given:

> All, all are gone: those comrades who with laughter
> Joined in thy jesting and convivial mirth;—
> Silent their voices, and their lips hereafter
> Ashes in silent earth.

To scan the future with a hopeful eye is a national characteristic: it is pleasant to note the excellence of much of the verse which has appeared in undergraduate periodicals during the year, notably in the organs of University College and Trinity College in the University of Toronto.

[2]While this survey was passing through the press the publisher of *My Kitchen Window* announced a second edition.

II. FICTION (List III)[1]

E. K. Broadus

I will not say that "Grey Owl's" *Sajo and Her Beaver People* is the best Canadian "novel" for 1935—though what with the inability of anybody in these days to define a "novel," I might be tempted to go even that far. But I will say that, whatever category *Sajo* belongs in, it is, as far as my reading goes, the best work of the creative imagination, in the field of fiction, produced in Canada in 1935.

Sajo, I grant you, is a "mere" tale for children. *Sajo* is written in what you may call, if you like, a "simplified" style. Well, I don't baulk at that. If this tale of *Sajo* were phrased in the artful artlessness of, let us say, Stevenson's *Child's Garden of Verses*, it would leave me cold. But Grey Owl's artlessness is indigenous, natural, primitive. It is not merely lucid. It becomes at times prose poetry.

Sajo is the story of Gitchie Meegwon (Big Feather) an Ojibway Indian, his daughter Sajo aged eleven, his son Shapian aged fourteen, and two kitten beavers. The beavers get lost from their parents. Big Feather finds them near death from starvation, and takes them to his home as pets for the children. The beavers adapt themselves to this alien environment, and develop personalities.

Now, beyond duck-shooting over defunct beaver-dams on Alberta sloughs, and watching the delightful pranks of beavers on mountain lakes in the good old days before the Canadian National smeared Jasper Pass with tourists, I confess that I know nothing about the "Little People." But any reader of "Grey Owl's" earlier book, *Pilgrims of the Wild*, will remember that "Grey Owl" has a most delicate art in describing the ways of these intriguing quadrupeds. There is no artificial humanizing. He is content to tell you what he has seen beavers do. On the strength of that, you are welcome to humanize and psychologize their behaviour as much as you like.

Big Feather, reduced to pennilessness, has to sell one of the

[1]The material in square brackets has been added by the Editor. For it Mr. Broadus is in no way responsible. The books in question were not supplied by their publishers till after the essay had gone to press.

beavers to the "Zoo" of a city down south, in order to finance his trapping expedition. (I am a little uncomfortable about this. I don't think he would, in whatever emergency.) Left "on their own," Sajo and Shapian realize that the remaining beaver is lonely and unhappy, and decide to get somehow to that mysterious city, get that beaver back, and restore the companionship. How they do it—little primitive strangers in an utterly confusing modern world—makes a story which is the quintessence of "Grey Owl's" art. They are kindly folk, these northlanders—and even these city people—who help the dazed Indian children on their way. If you have been reading modern fiction, and have become a little bored with the nasty specimens of human nature which the avid drag-net of the novelist manages to assemble, I suggest these pages of "Grey Owl's," with their ever-so-briefly etched characterizations, as a palliative.

And if you suspect me of exaggeration in saying that "Grey Owl's" prose becomes at times prose poetry, read the description of the Indian Chief's dance when the two little beavers come home.[2]

* * *

In the quality of his prose, Mr. Morley Callaghan is inferior to "Grey Owl." The give-and-take of talk in *They Shall Inherit the Earth* is appropriately plain, colloquial, and vigorous. It is also very deftly managed. But when Mr. Callaghan debouches into descriptive passages (whether of scenery or state of mind), his English seems to me to be groping for something that it cannot quite grasp. Not from indifference, lack of artistic intention. Indeed, there are a number of descriptive passages, especially in the early pages of *They Shall Inherit the Earth*, in which I suspect Mr. Callaghan of having dallied with the sinuous, flowing, and—and—and—style of Virginia Woolf. It was only, I suspect, when Mr. Callaghan realized that the sinuous style tended to become under his heavier hand a sort of Woolf in sheep's clothing, that he relinquished it for the forthright bluntness which characterizes

[2] [Here we may mention a series of animal stories connected by a slender thread of plot, S. A. White's *Man Scent*. It chronicles the collision of man with the wild life of the North as the railway forces its way through the wilderness. Unlike "Grey Owl," Mr. White does not leave the reader to do the humanizing and psychologizing, but does it himself—for the most part with a sufficiently heavy hand. Sincerity in a writer is not itself a virtue, but it is a question whether any of the virtues can subsist securely without it.]

most of the book. I am glad that he did, for I like *They Shall Inherit the Earth*. There is a story that holds the interest of the reader, and a few almost real people. I wish that they might have been just a little more real. I wish that Mr. Callaghan had been just a little more successful in making us feel that from the words he puts into their mouths, they really thought what he says they thought. But at least they come very near to being real.

Perhaps the reason for my dubitativeness is a slight sense of disappointment, when I had turned the last page; a feeling, perhaps, that the implication of the title—implication of a unifying theme, a significance, a *meaning*—had not quite been borne out. Anna is meek enough, certainly; and she does get whatever modicum of happiness is left when you turn the last page. But Mr. Callaghan does not convince me that life means that; or that, generally, meek and confiding persons are likely to get anything more than hard kicks.

They Shall Inherit the Earth is the story of the Aikenhead family. Andrew Aikenhead is a prosperous advertising agent. The family consists of his wife Marthe; Andrew's son and daughter by a former marriage, Michael and Sheila; and Marthe's son by a former marriage, Dave Choate. Dave Choate is a drunken ne'er-do-well, tolerated, but thoroughly disliked, by his stepfather. Michael, a civil engineer, but without a job, dislikes both his father and his stepmother, and lives apart, in abject poverty, in a tenement room. In the tenement he meets Anna Prychoda a Ukrainian peasant girl, consorts with her, has a child by her, and (subsequently) marries her. Andrew Aikenhead suddenly gets sick of foisting goods on a gullible public (though the psychology of this abrupt conversion is pretty nebulous) and develops a consuming passion for reconciliation with Michael. Andrew persuades Michael to join the family at Andrew's country place. Dave Choate tries to seduce Sheila. Michael takes Dave out in a boat on a lake near-by, reasons with him, grows angry with him, and when Dave laughingly dives overboard, pushes him off with an oar when he tries to return to the boat. Dave drowns. When the bruised body is found, Michael "sits tight," and allows the onus to fall upon Andrew, who is known to have disliked and frequently quarrelled with his step-son. Andrew, guiltless but bewildered, conceives himself guilty in intention, withdraws from business, and lapses into morbid melancholy. Ultimately, urged by Anna, Michael

goes to Andrew, confesses his part in the affair, and restores his father to sanity. And Anna, because she is the only sensible normal person in this museum of diseased minds, does contentedly bear children to Michael (though I must say, with his fathering, I should hate to meet any of them) and presumably lives happily forever after. Anna really does "come alive" in the story. But most of the other characters—especially the two upon whom the plot hinges—Andrew Aikenhead and his son Michael—do not seem to me altogether convincing. *Could* Andrew Aikenhead, after spending a life-time as a successful advertising agent, have suddenly become afflicted with such niceties of conscience that he could hold himself guilty *in desire* of the death of Dave Choate, though guiltless in fact? Did Mr. Callaghan ever know a *successful* advertising agent who "got that way"? Why, of all things, did Mr. Callaghan provide him with *that* past, if he wanted to manufacture a hypersensitive introvert? And *could* Michael Aikenhead (an honest fellow, by all accounts, something of an idealist, and trained for a profession) *could* Michael have sat back and let his father bear the onus of Dave Choate's death, merely because, of recent years, Michael had harboured a vague dislike for his parent? I don't believe it.

I understand (though accounts differ) that Mr. Callaghan's novel was "banned" by the Toronto Public Library. I didn't read the book, myself, till a day or so ago. But naturally, with the reverberations from Toronto echoing in my ears, I looked for the pornography. Well, there isn't any. Is it possible, I ask you from the remote, unsophisticated, unpolished vantage-point of Edmonton, Alberta—is it possible that there is any other spot in this wide world, in which this book could have been "banned"? With all deference to the augustly respectable community in which the QUARTERLY is published, I hope not.

* * *

By far the boldest and most vigorous novel of the 1935 output is W. G. Hardy's *Father Abraham*. It is a crude vigour. The novel is crude in structure, crude in characterization, and crude in style. But you can't dismiss *Father Abraham* so easily. The sheer energy of the thing transcends these crudities.

There is, in the first place, the boldness of the *idea*. The notion that Abraham and Sarai and their associates and their progeny might have been real people with human passions, instead of names

in a Book solemnly read aloud to a passive congregation, disturbed even me, who am not easily disturbed. Why it didn't disturb Toronto . . . but let's not go on with that! At any rate, there is no pietistical reticence in Mr. Hardy's visualization of these usually sacrosanct personages. They become alarmingly alive. I admire Mr. Hardy's initiative and boldness in supplying them with "organs, dimensions, senses, affections, passions." But Mr. Hardy has not allowed his creative imagination merely to run riot. The Biblical narrative—Abraham's birth in Ur, his marriage to Sarai, his sojourn in Egypt, his amour with Hagar, his willingness to please his God by sacrificing Isaac, his emergence as the spiritual leader of his tribe—furnishes a sufficient framework. The process of filling in this framework reflects a combination of creative imagination, and archaeological knowledge that is certainly rich, and (I have no reason to doubt) accurate. And, finally, an artistic unity emerges from this imaginative and knowledgeable re-creation. For Abraham's life assumes a meaning—a search for God—a search through the mists of superstition to a realization of the truth of what Melchizedek had told him, that each man creates his own God.

As I have said, this is a crude book. The plot is too episodic; the characterization often comes, not from within, but from without; the purple passages are a little too purple; and the eroticism is a little thick. But both in conception and execution, there is a dash, a bravado, an audacity, which take hold of you. Mr. Hardy has, distinctly, scored. His danger is that if, encouraged by his success, he should now attempt a subtler theme, his characteristic qualities may make him a bull in a china shop.

* * *

[Though the execution is not faultless, there is no lack of subtlety in the theme of Else Reed's *A Man Forbid*. Its setting is a small seaport town in Eastern Canada; the time, about the middle of the last century. But neither is important beyond furnishing a *possible* stage for the drama. This is not an historical novel, but purely a psychological. For the first two hundred and twenty-five pages nothing *happens*, or next to nothing: a strange brigantine comes into port; a little girl is frightened by a giant black, one of its crew; in different ways, a woman who has made her mistakes before and an old lady of exquisite delicacy and unfaltering propriety are drawn to this strange figure, while a maimed and half-crazed sailor fears

that the negro has bewitched him. Then, on page 226, the corpse is discovered—strangled in the open street—as the light of morning breaks. Thereafter, with the minimum of harrowing detail, justice is done. What counts is the effect of it all—and of the preparatory stages rather than the actual crime—on the people of the story: the child (with, in particular, one of her brothers), the maimed sailor, the exquisite old lady, the poor murdered woman herself. Each in turn occupies the centre of the stage, and we are made to see the happenings from the different points of view. Galsworthy's method—something between rumination and soliloquy, reported in the third person—is used. In general it is skilfully used, though Mrs. Reed does not wholly escape the twin dangers of monotony and chronological confusion. In their guided streams of selected thoughts whatever is significant in the past history of the characters comes to light. Much the most successful effort is the exquisite old lady. We learn to know Miss Lucinda and to share her memories: the father, of portentous dignity, whom she always in secret a little feared; her gentle mother, with those guileless maxims of behaviour; Craven, her lover, so handsome, so eminently desirable, but a little terrifying too with his stern notions of feminine propriety, though gossip said—but it was false—that he had been rather less severe with himself. . . . All these are gone but not forgotten: they dominate Miss Lucinda's life after nearly forty years. And into this life steps suddenly the nigger of the *Zero*. That the event is handled to our perfect satisfaction we will not pretend; but it is high testimony to Mrs. Reed's insight and power, that without destroying our image of Miss Lucinda, she manages to suggest her essential kinship, as she waits by her drawing-room window, with Emma, murdered in the town below. Gertrude, the sensitive child, is lifelike in a way because egotistical; but she bores us. She is too shallow a vessel to catch more than the vague terror of passing events; but even at that, her ruminations are too continuous and too consistent to be wholly real: she thinks, we murmur, therefore she isn't. The nigger remains for us, as for the little town, wholly incomprehensible. Like a few of Galsworthy's figures—the ones whose thoughts are never reported—he is known to us only by his effect on others: we see him with their eyes, and he has for us the same sort of baffling reality as for them. A subtle theme; the execution not faultless, but with promise of better things to come. We shall await them with interest.]

* * *

For no particular reason, except that it happens to stand next on my "current Canadian" shelf, I pick up Humphrey Cobb's *Paths of Glory*. But at once I am confronted with a diffculty—the old, the perennial, the perhaps insoluble, difficulty: What *is* a "Canadian"? And what bounds should rightly comprise "Canadian literature"? Mr. Cobb (I learn from the dust-cover) was born, of Bostonian parents, in Sienna, Italy, 1899. He received a school education, partly in England, partly in the United States. He enlisted with the Canadian forces in 1916, when he was seventeen. He was gassed; he spent one summer in Canada; he has since then knocked about the world; he is an "Advertising Agent" in New York; he didn't find his *forte* in that; and, after fourteen years or so of passive gestation of his war-experiences, wrote *Paths of Glory*. The book was published in the United States; it is merely "distributed" by a publishing house in Canada. And the story is not of the Canadian, but of the *French* front-line. Now, though this book is being advertised and listed as a part of the "Canadian" output of fiction for 1935, how can I accept it as such?

I wish that I could. For it is a powerful book—a book of which Canada, if it has any right to do so, may feel patriotically proud. The novel has a hard time getting started. The first half or so is undigested notes on the horrors of trench-warfare. But suddenly a story develops. A French colonel, ambitious and unscrupulous, orders a regiment to attack a well-nigh invulnerable German position. They try, but are wiped out before they have hardly left their own trenches. The survivors, facing futile suicide, give up the attempt. The colonel, angry because his dramatic gesture has miscarried, condemns a selected representative of each company of the regiment to be shot for cowardice—as an example. The concluding pages are occupied with the thoughts of these courageous fellows, these pitiful pawns of the game, in the brief hours before they face the firing-squad. The story moves with the swiftness and inevitability and accumulating terror of a Greek tragedy.

I have written this grudgingly, because calling *Paths of Glory* a "Canadian" novel seems to me open to question. But, whether "Canadian" or not, this is a book to read. And what a nightmare it is!

Now that I have relieved my mind about "Canadian" fiction, I am (quite gratefully!) in a position to dismiss Lloyd Douglas's *Green Light*, unreviewed. A year or two ago, after being bombarded

by questions from University of Alberta students: "*Please* tell us what you think of Lloyd Douglas's *Magnificent Obsession*," I yielded to pressure, and read the book. What I thought of it fortunately doesn't need to be printed. And inasmuch as the only reason for calling Lloyd Douglas a "Canadian" author is that he once for a time had a church in Montreal, I consider myself absolved from writing about *Green Light*.

Nell Hanson, the author of *Winds of Pity*, lived in Montreal while her father was pastor of Erskine Church. She lives in England now, lays her plot in England, and is printed by an English publisher. Does that include her in "Canadian Fiction for 1935"? I don't quite know; but, whether or not, this is a book to read. For *Winds of Pity* has a sensitiveness, a sympathetic understanding, and a driving force that make it remarkable among "first novels." Miss Hanson writes of the world which she knows —and writes fearlessly. For she stirs the orthodox Presbyterianism of her upbringing in the alembic of human passion, and finds the solvent in "the Pity of God" for frail mortality. I shall not enlarge upon the plot, for I am uncertain of her status in my category; but I confess that no other novel in my "doubtful" list has so moved me.

* * *

But let's vary the menu. Enough, for the moment, of Beavers, and Scriptural Figures, and Diseased Minds, and War Horrors, and what not. Here, for your delectation, are two light bits of social satire.

One of them is Francis Pollock's *Bitter Honey*. The other is "Gilbert Knox's" *The Kinder Bees*. Both, by an amusing coincidence, from their titles, are indicative of apiculture. *Bitter Honey* really is apiculture,—very informative apiculture. The scene alternates between Jerry Merten's bee-farm in rural Ontario, and Toronto, which this very sophisticated bee-man visits. In the intervals of his bee-farming, Jerry talks, sophisticatedly, with a sophisticated paralytic. In Jerry's visits to Toronto, he talks, sophisticatedly, with sophisticated Torontonians. If, by this time, Gentle Reader, you are up in arms because I keep on using the same adjective, there is simply no help for it. For the book is just talk—imitatedly sophisticated talk. Nobody comes alive in it. They all talk the same way. Jerry admits that he has been

reading Aldous Huxley. Maybe so. But my olfactories detect, rather, the odour of Evelyn Waugh.

The Kinder Bees is abler stuff. These bees buzz mightily, but no longer in a "bee-loud glade." They are, as a matter of fact, the society women of Ottawa, who have put their well-waved heads together and organized "The Empire Guild of Kindliness and Culture." And because, at their organization-meeting, little Mary Gilhooley, duly coached, had recited:

> The Gol-dun Rool we learned at school
> Was meant for you-an'-me;
> Its prin-ci-pul is simply this . . .
> We all must kinder be-e-e,

the members of the Guild became known as the "Kinder Bees."

The Kinder Bees strikes me as a very clever book. I am told that "Gilbert Knox" is a pen-name. For the first third and last third of the book I was convinced that "Gilbert Knox" was a woman—because nobody but a woman could know women as well as that, and be so demurely malicious in characterizing them. In the middle third of the book, I was convinced that "Gilbert Knox" was a man—because nobody but a man could know the experiences and the political mentality of a cabinet minister as well as that. On the purely statistical basis of two-thirds *versus* one-third, I now declare that "Gilbert Knox" is a woman who had some rather important personage at Ottawa to help her.

I repeat that *The Kinder Bees* is a very clever book. The sentimental women, crude-minded, thinly veneered with "culture," dogging the heels of cabinet ministers, are, as satire, absolutely priceless. But "Gilbert Knox" is no mere gadfly. The characterization of Fulgence Chaudiere, seigneur from Quebec, minister without portfolio, who takes over the Ministry of Customs and Excise, when that minister is ill, is a genuine creation. For Chaudiere's political attitude is coloured by his aristocratic ancestry. He has still some relics of the Grand Seigneur. And that sits oddly on Ottawa politics. Here, if you please, is a cabinet minister, who wrestles with an inherited, aristocratic ideal of conduct. The result is a very vivid characterization—quite the most vivid characterization that I have so far come upon in Canadian novels of 1935.

But, by way of postscript, I find it hard to accept Alonzo Cudd, B.A., Cantab., M.I.S.E., plumber, and quoter of Anatole

France. If I ever have the privilege of meeting "Gilbert Knox," I hope to find out whether she really ever met a plumber like that.

* * *

Young Renny joined his uncles. Gran was taking her afternoon nap. The babel of talk left her undisturbed. Her mouth was slightly open, displaying a gleaming set of teeth, the installation of which had upset the family and occupied a chapter of the novel. Boney the parrot descended from his perch and took a vicious peck at these unfamiliar objects. Renny picked up a recent book by M. de la R. and threw it at the parrot. Boney caught it dexterously in his beak, found that it tasted like *Jalna*, and dropped it on Gran's knee. The two concussions wakened her. She cast her stern old eyes first on Boney and then on Renny. With her heavy walking-stick, she whacked Renny on the head. He was staggered but unruffled. Malahide Court (a not altogether welcome guest of the Whiteoaks) strolled in. "Hell!" said the parrot (coached on the sly by those amiable young people, Renny and his sister Meg); "To Hell with Cousin Malahide!" Malahide, annoyed, advanced upon the parrot, cursing him in Hindoostanee. Boney cursed back in the same language, and bit Malahide on the thumb. Renny and Meg laughed and the uncles guffawed. Gran, who had also enjoyed it, soothed Malahide. Outside, in the immemorial oaks, the doves cooed. Within, also, the dove of peace continued to brood over the scene. "Thank God," thought the numerous Whiteoaks in unison, "we live in an aristocratic tradition! We are an independent lot, but we do preserve the amenities!"

I hope that Miss Mazo de la Roche will not be offended by this travesty of one of the scenes in her new novel, *Young Renny*. The fact is that I admire Miss de la Roche very much. Canada has good reason to be proud of her. In *Jalna* and its successors, she developed a quick, nervous, beautifully lucid style, and applied it to the disclosure of a new type—new to Canadian fiction—transplanted English folk, arrogant, well-off, sporting-folk, who remain true to their tradition and at the same time live out their own lives in the southern reaches of Ontario. All credit to her for doing that! It was a fine thing to do.

But when, in the waking hours of the morning after the night on which I had finished *Young Renny*, I jotted down these (slightly travestied) *disjecta membra* of the story, it was with no mere

desire to have a little fun at Miss de la Roche's expense. It was, first, with the very genuine conviction that the *Jalna* vein is worked out; and, second, with a growing doubt whether her art of characterization (for hers is an art of leisurely characterization, rather than of plot-construction) is as good as I used to think it was. For these Jalna characters of hers seem to me now to be rather artificially bizarre. With her talent, and with her lovely, lucid style, I wish that she would find a new theme.

* * *

"Barbara Silver's" *Our Young Barbarians* is a series of letters about Oxford life, written by a girl-student, resident at one of the "Halls." It seems to me rather slight, a little thin. Perhaps I was expecting another *Testament of Youth*. But where Vera Brittain found a ferment of ideas, or, when conventional Oxford refused to ferment, made us share her vehement disillusionments, "Barbara Silver" records mostly chitter-chatter. She does it very well—lightly, gracefully, and now and then with an amusing pin-prick. It is a very young-girlish book. The author may well retort that that is exactly what she meant it to be. But a little of this goes a long way. I question whether a whole book of it is worth while.

"Barbara Silver" is at least now resident in Canada even if not a native. Whether "Claudius Gregory," the author of *Solomon Levi*, has either of these claims to being included in a survey of Canadian fiction, I am unable to ascertain. I am told, but *not* authoritatively, that he is a Canadian, writing under a pen-name. But the dust-cover of the Canadian edition (where you would expect that his Canadianism would be "played up" for the local market) does not so proclaim him; and *Solomon Levi*, the scene of which is New York, was apparently first published in the United States. I suppose that it must have been published in England also, for it is said to have been "recommended by the English Book Guild."

Because of my dubiety, I shall dismiss it briefly. But it must be said that it is very well worth reading. It is the story of Solomon Rosenbaum, promptly dubbed by his derisive Christian schoolmates, "Solomon Levi." Grandfather Levinski fills "Solly's" young mind with the love of Jewish tradition, the pride of race, and the spiritual fervour characteristic of the historic type—and

then Solomon is launched into a world which batters most of the fervour and racial pride out of him. The first half of the story is percipient, sympathetic, convincing. The second half, in which Solomon, after being imprisoned (on a chance visit to Berlin) by Hitler's troopers, returns to New York and lives a sort of ghost-life there, is, in my opinion, wholly unconvincing. The climax (in the last page or two) is very crudely and artificially contrived. Not by any means a great book; but full of intimate, and, I fancy, authentic, glimpses of Jewish life.

* * *

I bracket, at this point, three books dealing with more or less the same subject-matter: Mrs. McClung's *Clearing in the West*; Frederick Niven's *The Flying Years*; and Alan Sullivan's *The Great Divide*. We need such books, well-informed and imaginatively enriched, about pioneering in Western Canada. At the moment we are in a transition-stage. Yesterday many of the old pioneers were still alive; and though most of them were inarticulate, their experiences were capturable. To-morrow, the novelists will be as dependent upon their own invention as Scott was in *Ivanhoe*. To-day is the time when ascertainable fact and constructive imagination may go hand in hand.

Mrs. McClung's *Clearing in the West* is included in my list, but does not quite belong. It is autobiography, in which the writer's imagination supplements her actual memories. Years ago (I have forgotten how many) I read Mrs. McClung's *Sowing Seeds in Danny*. It struck me as rather sappy, sentimental, and Sunday-schoolish. But *Clearing in the West* is sturdier stuff. It is written in a quite undistinguished, but lucid and sprightly, style. It is sincere and vivid, with no suggestion of artificially contrived effects. And characters definitely emerge.

Mrs. McClung begins her story with the migration of her father (then a lad of eighteen) from Ireland to Bytown (now Ottawa) in 1830. Niven begins his with the eviction of Angus Munro's parents from their farm in Scotland in the 1830's, and describes Angus's wanderings as youth and man in Canada—first, the Red River Colony; then westward, with experiences in Rocky Mountain House and Fort Edmonton, culminating in the surge of excitement when the C.P.R. pushed its way to Calgary.

The thirty or forty years of pioneering in the West which Mr.

Niven envisages gave him a golden opportunity. He does not seem to me to have lived up to it. The western scene, the conditions of life on the plains, the doings of the pioneers, are presented with vividness and verisimilitude; but inasmuch as *The Flying Years* must be judged as a novel, it has to be said that the characters are not much more than instruments for the exploitation of the historical material. That, of course, is the age-old problem of the historical novelist. Grand old Sir Walter overcame it by his sheer zest for human nature and human idiosyncrasy, irrespective of the period or the country into which he projected his red-blooded men and women. But our Canadian historical novelists seem to be capable of doing only one thing at a time.

In this same category belongs Alan Sullivan's *The Great Divide*. It is an account—thinly veiled as fiction—of the building of the Canadian Pacific. All of the familiar and expected figures are here—Donald Smith (Lord Strathcona), George Stephen (Lord Mount Stephen), Thomas Shaughnessy (Lord Shaughnessy), and Sir William Van Horne; and, more briefly sketched in, Sir John A. Macdonald, Sir Charles Tupper, and others. The historical material is put together with good craftsmanship; the talk of the historical personages is ingeniously imagined; but, judged as a novel, the plot is so entirely negligible that I am not disposed to occupy any of my limited space in discussing it.

* * *

I turn from these large themes to—I was about to say, a simple and homely tale of rural life in Ontario—but the tale is not so simple, after all. Jessie Beattie's *Hill-Top* is a story of Donald Ross and his family on their "Hill-Top" farm. The tale is told with a refreshing simplicity and directness. The background of farm-life is delightful. The sense of colour in the landscape suggests an artist's eye. Most of the character-drawing is conventional and a little wooden. But standing vividly out from these formulas is Adelaide, Donald's wife, the mother of his three children—a character-study drawn with passion and a kind of savage vindictiveness. Adelaide is possessed of a religious mania, an egocentric mind, and a dominant spirit. She sacrifices her husband's individuality, her children's right to joy, her little lame son's chance of survival, to her stern and forbidding piety. Adelaide bears the marks of a portrait from life. Miss Beattie has quite evidently

known somebody something like that. But, just the same, I do not more than half believe in Adelaide. She is just a little too unrelievedly hard. Miss Beattie has a little too assiduously invented examples of Adelaide's hardness. This is the work of a tyro. A more experienced writer would have softened the picture. Adelaide is the very devil of a woman—but even Milton's Satan once shed tears.

But *Hill-Top* holds you from the first page to the last. If this, as I surmise, is a first novel, I hope Miss Beattie will write another.

* * *

William Strange, author of *Sunset in Ebony*, is literary editor of *Canadian Comment*. The scene of *Sunset in Ebony* is an oil-well in a tropical swamp—with momentary shifts to meetings in London of the Board of a Corporation in which this oil-well is the most insignificant of incidents. The Olympian indifference of the Board provides an effective background for the mosquito-plagued, fever-stricken toilers who are deepening the well. The story centres in the personalities of Martin, a decent young Englishman; Donnelly, who rapidly drinks himself crazy; and a group of cowed but resentful "niggers." The lurid climax comes when the crazed Donnelly shoots some of the "niggers," and, when the others are stirred to resistance, blows up the oil-well and himself along with it. Then, in the author's concluding words, "the swamp is at peace again."

Martin, the central figure, never really "comes alive." Donnelly is the most ruthless and horrible portrayal of drunken brutality that I have ever come upon. The "niggers" are the best thing in the book—Calibans of the jungle, interpreted with sympathy and understanding. I am not surprised to learn that Mr. Strange has lived in the South Seas. This is too vivid to be manufactured out of the whole cloth.

Two final impressions the book will leave with you: one, of horror, sheer nightmare; the other, that Mr. Strange has a very exceptional sense for dramatic effect. What a bloody breath-taking "movie" it would make—or would have made five years ago, before Hollywood went smug!

* * *

[The list of Canadian fiction includes five detective or mystery "thrillers:" *Behind the Wire Fence* and *The Black Opal* by Luke Allan, *The Dartmoor Mystery* and *The Golden Fluid* by Maurice B. Dix, and *Go Home Unicorn* by Donald Macpherson. Of these only

the first and last named novels have anything to distinguish them from the hundreds of such things produced yearly for a large and undiscriminating public on both sides of the Atlantic.

Behind the Wire Fence is a genuine Canadian detective story. "Goldy" and "Tiger," a detective and a newspaper reporter, go on holiday from a gang-infested American city to some unspecified settlement in north-eastern Ontario. But it turns out to be a busman's holiday; for there they encounter mystery and crime in plenty. It would be unfair to tell the prospective reader more. The plot is commonplace enough, and it largely fails in that mental challenge which the best detective fiction gives. But the setting is superb: the book's excellence is the excellence of the Canadian scene keenly appreciated and vividly set forth. The menace and mystery, to the city-dweller, of forest and lake, the cry of whip-poor-will and loon over the water at nightfall, the vague stirrings of animal life in the woods, and the few people, on their meagre farms, as remote and seemingly hostile as nature itself:—these afford a setting as new as it is potent for crime and mystery and thrill. Nor is it mere sentimentality that finds beneath the hostile surface of these lonely people something of good and true.

Much less distinctive and happy is *The Black Opal*. Here the setting is again Canadian—a large city this time, complete with gangsters, the details drawn presumably from several places in Canada. Toronto will like the carefully planned murder committed in broad daylight near the corner of Bloor and St. George. Some other city will perhaps recognize the general vulgarity of the moneyed men as its own. All will lay claim to the honesty, and none to the inefficiency, of the police force depicted. (Or can it be that the author is also thinking of what is euphemistically called "the great republic to the south," and only the virtues are Canadian?) Towards the end of the novel the wild rural setting reappears, but much less effectively than in *Behind the Wire Fence*.

Mr. Dix is a countryman, with us in the flesh, but expatriated in the spirit. His two novels eschew the Canadian scene. His business is to thrill, and he pays little attention to nature—in any sense of the term. He likes his criminals abnormal, and (since he is unembarrassed by the slightest concern for probability) makes them so with a free hand. Confronted with such people, Scotland Yard is a bit out of its depth. Not so Mr. Dix's amateur detective, Tommy Malins. With the help of the other musketeers, George

Hawkins and the Honourable Anthony Mornington, he brings them all to justice. These three are a little inclined to take the law into their own hands and combine the offices of detective, judge, jury, and hangman. But why cavil at that? The cases are clearly exceptional. Mr. Dix knows how to supply exciting reading. In *The Golden Fluid* he ventures into the occult. To what purpose the reader is left to find out for himself.

In *Go Home Unicorn* the occult appears again, blended this time with just enough (and not too much) of modern science to make it all seem conceivable—Eddington and Jeans, Julian Huxley and Freud, atoms and electrons, guinea-pigs and X-rays, transmutation of species, hysteria, fields of force, and mind-matter! And the setting—though not very important—is Montreal. The Unicorn trots down St. Catherine's Street on its way home—followed by the investigators, who are sufficiently real (not too real) to give us some confidence in this remarkable occurrence. A very skilful exploiting of a novel idea.]

* * *

Of some remaining books—none very significant—brief notice will suffice.

Before I began to turn the pages of James H. Walker's *A Scotsman in Canada*, the title recalled to me a phrase which I had particularly liked in Niven's *The Flying Years*. It is Angus Munro's father speaking, just after he has been evicted from his farm and is about to emigrate to Canada: "Scotland. Scotland. Just a few sad songs and old ballads! That's all. I see it getting worse every year. God knows what the end will be! And yet—and yet—we'll take Scotland with us: a kingdom of the mind." Unfortunately, Mr. Walker didn't bring that kingdom along. *A Scotsman in Canada* is an account—sketchy, facetious, and thin—of a year spent in Canada, partly in Ontario, partly in Manitoba, and mostly among the "down-and-outs." And this record of a twelve months' stay in Canada is no more *Canadian* literature than the recent reports of a Canadian syndicate-journalist from the seat of war in Ethiopia are Ethiopian literature.

Allen Roy Evans's *Reindeer Trek* is an attempt to give novel-form to one of the strangest, one of the most spectacular, things that have ever happened in the frozen North. Everyone knows, for the newspapers have played it up, that in 1929, the Canadian government purchased a herd of 3,000 reindeer in Alaska, to be

driven 1,800 miles over trackless wastes of ice and snow to Northern Canada to supplement the caribou as food for the Eskimo; that the manager of the drive was a Laplander, Andrew Bahr; that, after five years of hardship, in which Bahr and his Laplanders stuck it out even when their Eskimo helpers failed them, the herd was delivered as per contract. Evans has made a story of it. The "Jon" of the story is Bahr. His Lap and Eskimo helpers are given personalities. The habits, the daily doings, the hardships, the casual loves and hates, of these people are re-created or imagined—how accurately, I am in no position to judge. Certainly, the book is interesting, as any effort to reconstruct that strange adventure could hardly fail to be. But I turn the last page with the feeling that a stark unembellished narrative of this northland adventure would have been more effective, more thrilling, than any effort to give it the guise of fiction.

Ralph Connor's *The Rebel Loyalist* runs true to type. The period is the 1760's. Imposition of the Navigation Act and the Stamp Act has divided the First Families of Boston into Rebels and Loyalists. Their arguments occupy the first hundred pages. Then a story develops. A handsome young man rescues a pretty young lady from committing matrimony with an Ogre named Abner who is disloyal to King George. The handsome young man escorts her to Canada, encountering by the way sundry enemies, whom, with a deadly wallop, he lays in windrows, like grass before a scythe. *En route*, also, our hero meets a number of historic figures, subdues a number of disgusting Hessians, and plays an important part in the war. That he gets to Canada, marries the young lady, and does his share in multiplying United Empire Loyalists goes without saying.

There is something wrong, either with me, or the Reading Public—and frankly I don't know which. To me, Ralph Connor is a bore. Characterization in *The Rebel Loyalist* is absolutely wooden. The style is commonplace. I doubt if there has been any other book written in Canada in 1935 in which there are so many threadbare phrases to the page. And yet I understand that he still has a tremendous following. I prefer to give the General Reader the benefit of the doubt. Maybe it's something wrong with me.

John deN. Kennedy's *In the Shadow of the Cheka* is a "thriller." I understand that the author is a Toronto lawyer who wrote it on

a bet that he could write a convincing story about Russia without having been there. Why shouldn't he? Novelists have been "boning up" their local colour from time immemorial. How accurate the local colour is, I am in no position to judge. Nor am I in a much better position to judge a "thriller" on other grounds. But this book seems to me, within my limited capacity, to have all the "makings"—a tense, nervous, breathless style; a proper gory murder in the first chapter; the efforts of the hero to escape from the clutches, the world-wide ramifications, of the O.G.P.U. I don't know whether it was because the springs of Mr. Kennedy's local colour ran dry that he transferred his fugitive hero to Chicago in the second half of the story. But the zest of the story is undiminished by the transfer. If I were Mr. Kennedy, I should take a vacation from the quodlibets and quidlibets of the Law, and do a second "thriller."[3]

Miss L. M. Montgomery has written another book—*Mistress Pat*. The dust-cover calls it "bright, readable, wholesome and entertaining." The adjectives are chosen with rather more discrimination than is usually characteristic of dust-covers. Bright and wholesome it certainly is. Readable and entertaining it is, up to a point, but not enough to sustain the present reader through all its 338 pages. But for those who enjoy Miss Montgomery (of whom, I am sure, there must be very many), I quote the concluding sentence of the novel as a delectable bait: "The old graveyard heard the most charming sound in the world . . . the low yielding laugh of a girl held prisoner by her lover."

L. G. Barnard's *Jancis* is a "costume-novel" of old Quebec. Old Quebec has begotten many "costume-novels." This is just another one. Smooth, even, level prose, and a real feeling for period and atmosphere. Not durable, but comparing very favourably with the usual run. A pleasant book.

Tides of the Tantramar, by Louis Arthur Cunningham. Background, Acadia. Heroine, fresh from the "repressive spell" of the Ursuline Convent of Ste. Geneviève de Rimouski, and, naturally, thirsting for love and kisses. Both expeditiously supplied. Com-

[3][Interesting to contrast with Mr. Kennedy's effort is *Who said Murder?* by another lawyer-author, Charles W. Bell, K.C. He would be justly incensed if his admirable account of six celebrated Canadian trials were listed as fiction. But his material has elements of the thrilling and the dramatic. A good book, which is noticed elsewhere.]

plications engendered by the inherited feuds of the Acadians. Romeo and Juliet *motif*. A pretty-pretty book, written in a pirouetting style.

The Voodoo Stone, by G. H. Grahame. A "Juvenile"—but mentionable here because, though the scene is in Haiti, the execution is authentically Canadian. A lurid story of the adventures of two boys, Archie and Shiner, who, quite incredibly, involve themselves with the natives, and learn all about their superstitions. Compiled, and artificial, to the last degree; but, even at that, better than the average "crime-story." Designed for young readers of the present generation—especially for those who have never heard of such books as *Robinson Crusoe*, and who, if they had, would be utterly bored by them.

Before I forget it (for my allotted space is about used up) I wish to welcome the re-appearance of F. W. Wallace's *Blue Water*. First published in 1920, it took its place then as the best coastal sea-adventure novel produced in Canada. As far as my reading goes, it holds that place yet.

* * *

A few French-Canadian novels have trickled my way. I am troubled by the thought that I may have missed the best of them, and that, even of those which have come under my eye, I am not a very competent critic. [The majority of the novels are historical, for more than Anglo-Canadian fiction (if this year's crop is typical) that of French Canada seems to adopt a Canadian setting and to dwell (as is perhaps natural) on the days when Quebec was Canada.

La tragédie de la forêt, by Gustave Keller-Wolff, is, however, an exception. Its time, though vague is contemporary, and its setting is, I suppose, Alsace-Lorraine, but no contemporary problems, economic or international, find their way into a story which is idyllic as well as tragic. The forest might be Arden. It is owned by Count Schaffgotsch, the magnificant and benevolent. Ulric Herne, "le forestier charmant," is also a man of education and culture, who writes nice poems (and, as we discover, rather silly *contes*). Lore has visited Venice, and returned with a passion for the painters of the Venetian School. There is game in the forest, and the foresters share the joys of the chase. . . . Into this idyllic scene comes tragedy. Married by her parents to the younger brother, Lore loves the elder. Accident intervenes, and the lover

dies at the husband's hands. Faced by that husband's demand that she return to him, and with every avenue of escape closed save one, Lore takes the only way. . . . As simple narrative the novel is in general excellent; in characterization (on which all depends here) it is less satisfactory, though in the final chapter the author shows real insight and rises to real impressiveness. He is contemptuous of the facile happy ending demanded (he thinks) at whatever cost to truth by Americans "devenus étrangers au théâtre ancien et saturés des produits d'Hollywood." His own tragic conclusion he achieves with no forcing of the probabilities, but on the assumption voiced in the motto of his work:

> To fight against your fate
> Is such a stroke,
> As if the cornsheaf
> Would oppose the sickle.

Idyllic also in its way, and with greater potentialities of tragedy, is *Yolande, la fiancée*, by Laetitia Filion. The scene opens on the St. Lawrence just before the War. The atmosphere of the opening chapters is that of the summer resort in those far-off decorous days, themselves idyllic to us now: one watched the great liners pass; one met one's relatives as they stepped from the little steamer; there were simple pastimes, badinage and song, plans for the future ("The world was all before them, where to choose"), friendship and love. . . . War came, and next year Jean and Henri left Valcartier for Flanders. Here the story—there is little of plot anywhere—becomes virtually the journal of Yolande as she waits for her brother and her fiancé. The latter returns to die; but Yolande, who loves him with unaltered fidelity, is *not* by his side, restrained by the scruples of Henri himself and the opposition of her own devoted parents—and, we must add, by a vein of weakness surely in her own nature, of which the author seems wholly unaware. The situation is handled with much restraint—too much (we are inclined to say), for the tragic potentialities of the story are left in large measure undeveloped. Mlle. Filion has not made the most of her theme: "sur terre il faut souffrir et faire souffrir même involontairement." But as a document for the Anglo-Canadian reader the novel has great interest. This is what the War meant to a French-Canadian home. Into the character of that home we gain from this truthful, unexaggerated, slightly insensitive, and wholly uncritical picture, a new insight: the gaiety, the stoicism,

the simple religious faith, the dominance of the "family" for good and ill, its strong bands of affection, its selfishness, its ruthless exercise of authority. . . . And what is not said about the War is often as revealing as what is.

But (as we have said) most of the material is of another sort.] It was to be expected that Jacques Cartier would be used. Eugène Achard's *Le marinier de Saint-Malo* does the background and the historical figures adequately, and interweaves a pleasant love-story. Adrienne Senécal's *Le notaire Jofriau* provides the setting of old French Canada, and the story of a young man who, after going to Paris to study law, returns to Canada to become involved in matrimonial difficulties. The usual triangle, with the theft of a sum of money to complicate the situation. Good descriptions of places, but a great deal of very bad rhetoric. Raoul Saint Aimé's *Sous les plis du drapeau blanc* is an historical novel about the conquest of Canada, involving a proper villain who betrays his country by piloting the English fleet up the St. Lawrence, and a dashing young Frenchman who escapes from Louisbourg and returns to Quebec to fight for his country. A vivid picture of the times and of the great Frenchmen of New France. Excellent, simple, direct style. A good book for young readers. Maxine's *Le tambour du régiment* is another first-rate book for young readers. The hero is a young French Canadian whom Montcalm takes a liking to and makes a drummer in one of his regiments. The youth rescues the adopted daughter of the master of an outlying port from an Indian foray, marries her, and, presumably, lives happily forever after. All very pleasant stuff. And yet I cannot help thinking that the output of French-Canadian fiction is a little thin. Perhaps this is an off-year. Or perhaps, as I have said before, I have missed some of the best.

Indeed, with reference to this whole survey, I devoutly hope that each one of the novelists who find that their books have been left out of the foregoing pages will realize that, inadvertently, and to my sincere regret, I have thereby omitted the best Canadian novel for 1935.[4]

[4][Three books have come to the Editorial Office too late for inclusion in the Survey of Canadian fiction. The best scenes of *Maid of the Marshes*, by Will R. Bird, are laid on the shores of the Chignecto Basin of Nova Scotia. Occasionally the author breaks through the pall of sentimentality which hangs over too many of the pages, into vivid, clear-cut passages of first-class writing. For these

LETTERS IN CANADA: 1935

III. DRAMA (List IV)

W. S. MILNE

In any consideration of creative work in drama, one must remember the difference between it and other literary forms. The book of a novel is the novel; the book of the play is merely a record from which can be recreated the vision of its author, by means of a producer and actors, on a stage, before an audience. Dramatic literature is a by-product of drama.

For this reason, the scope of the present survey has been widened to include, as far as possible, copies of all plays by Canadian authors first publicly performed during 1935, in addition to those published during that year. There has been no dearth of material, much of it of merit. The special awards made at the Drama Festival for the best Canadian play and the best production of a Canadian play have borne fruit from the Maritimes to Vancouver Island. Writers and producers are co-operating. That anomalous monstrosity, the "closet drama," is now little in evidence, for young writers, seeing their plays in rehearsal, are learning to abandon "literary" dialogue for the rhythms of speech. Many of the plays here considered show a mastery of the mechanics of the theatre, an adroitness conspicuously absent from most of the attempts of a decade ago. One indeed feels that content has not kept pace with form. That, however, is not too greatly to be deplored. Facility of expression brings with it a facility of ideas. One sees no masterpiece, but the way is being prepared. There never yet was a great playwright who was not first a man of the theatre.

There are few full-length plays in this survey. At present the commercial market need not be considered, and it is obvious that as long as little-theatre groups prefer the short play, competitions

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intermittent scenes and for the lovely, shimmering background of marsh and dyke and grassland, the book is well worth reading. *Dark Acres*, by John Herries McCulloch, is the story, told in a plain, hard Canadian accent, of the depression on the prairies and the devastating havoc caused by the crash of the wheat-market in 1932. Its harsh sincerity and the compelling interest of the narrative make it a notable addition to Canadian fiction in 1935. *The Men of Kildonan*, by the same author, is an historical romance of the Selkirk settlers and their trek to the Red River Valley. Mr. McCulloch is fairly successful in his attempt to recapture the feeling and idiom of another age. He is completely successful in his descriptions of the country through which the settlers passed and the country to which they came.]

encourage it, and drama festivals demand it, the one-act play will continue to be the chief output of our native playwrights. It is an excellent form of apprenticeship.

One Canadian, however, has actually succeeded in getting professional production of a full-length play. Nicholas Cosentino, a Toronto Italian, now acting in New York, is the author of "Moon Over Mulberry Street," which opened at the Lyceum Theatre there last fall. The play has not yet been published and, unfortunately, I have not been able to see a manuscript copy.

William Irvine, an ex-member of parliament, is the author of *The Brains We Trust*, a full-length thesis play published by Nelson. Like too many plays of this sort, it presents characters which are mere puppets. The story is unfolded largely through reported action, and much of the dialogue is *cliché*. It is worthy of mention, however, as one of the few Canadian attempts at a play of ideas, with politics as theme. During 1935, however, Mr. Irvine has written another full-length play, *You Can't Do That*, soon to be published, which, while equally pre-occupied with national problems, is as delightful as the other was tedious. He has viewed his theme more objectively, humanized his characters, and retained his sense of humour. As a result, he has written one of the wittiest and most amusing comedies I have encountered for some time. The plot sets forth how a bachelor prime minister's niece kidnaps the members of the cabinet and maroons them on an island in the Gulf of St. Lawrence, while she, by forged credentials, runs the country. The farcical situation is merely the starting-point of a dramatic plot, well built-up and closely knit, in which a threat to cancel the banks' charters brings them to heel, and enables the government to embark on measures of national credit and unemployment relief, which prove so acceptable to the voters that, when the political veterans return from their island, they are compelled to acquiesce in the reforms, and indeed soon convince themselves that these have been long dear to their hearts.

There are two interesting full-length plays in French. *Cocktail*, by Yvette O. Mercier-Gouin, is a clever drawing-room comedy of the Noel Coward school, in which English and French types are amusingly contrasted. It becomes very sentimental at some points, but should play well. There is a striking dramatic scene at a telephone, which should commend the play to an emotional actress looking for a fat part. *Les boules de neige* by Louvigny de Montigny,

although written in 1902, was not published till 1935. It is a tragi-comedy of gossip at a summer resort, with good characterization and dialogue, and a well-knit plot, although the *dénouement* is insufficiently motivated. The author has written a piquant preface to the volume, in which he deals with some aspects of Canadian literature and drama.

Malcolm Morley, adjudicator at last year's festival, said that most Canadian plays seemed to be about old women moaning over box-stoves. The amazing variety of the plays included in this survey disposes of that legend. The box-stove school, while represented, is heavily outnumbered by the urbane, the historic, and the exotic, and there are even propaganda and expressionistic plays.

It is obviously impossible to consider critically a tithe of the plays listed in the bibliography, but perhaps those now accessible in book-form should be given first consideration. Possibly the most important step in the development of Canadian drama taken during 1935, was the issuing by Messrs. Samuel French of an experimental series of Canadian one-act plays. This series has already proved successful enough to justify its continuance and extension. It now includes ten plays published separately, and one volume, *Plays of the Pacific Coast*, containing four plays by A. M. D. Fairbairn. This latter book has as subject-matter of all four plays the tragedy incident to the contact of the savage with an alien civilization. The plays are well written, with powerful dialogue. One of the most popular of the series is *Jim Barber's Spite Fence*, by Lillian Beynon Thomas, a character comedy of neighbours and their grown-up children, in a western Canadian setting. In sharp contrast is *Madame Verite at Bath*, by George Alfred Palmer, a charming eighteenth-century pastiche. Equally far removed from the box-stove is Marjorie Price's *God Caesar*, Sir Barry Jackson prize-winner of last year's festival, an historical burlesque in a sort of free verse, with an adult spice to it. Rica McLean Farquharson contributes *Sure of a Fourth*, a rather cruel satire on the forty-ish unmarried business woman. Her lines have wit without humour. Another exotic in this series is Edward Devlin's dramatization of Frances Harrison's ballad, *Rose Latulippe*. A definite atmosphere is developed, and although the passage of time is rather clumsily telescoped, the general effect is impressive. *When the King Smiled*, by R. Edis Fairbairn, is a simple and impressive play of the return

of the Third Wise Man to Jerusalem in time to witness the crucifixion. Of the rest, Martha Allan's *Summer Solstice* is an anti-war play with English setting, would-be sophisticated dialogue, and a plot reminiscent of *Heartbreak House; The Shadow of the Nile* is pretentious fustian by L. Bullock-Webster; *The Goose's Sauce*, by Madge Macbeth, is a glib melodrama of city folk triangulating in the backwoods, and *Coercion*, by Alexander Ramsay, is a naïve affair of a Canadian revolution, with stilted dialogue and absurd psychology.

Two Canadian plays have recently found their way into English anthologies: "The Waxen Man" by Mary Reynolds, with a folklore theme, is in *Fifty One-Act Plays* (Gollancz, 1934). "Antic Disposition" by Cicely Louise Evans, in *Eight New One-Act Plays of 1935*, edited by John Bourne, is a strong well-written play with a definite anti-war slant. Miss Evans is also the author of a full-length play on the Biblical story of Herodias.

A few plays have been published in periodicals of the non-commercial sort, and several French one-act plays have been printed privately. One of the best of these is Emma Morrier's *Bon sang ne ment plus* (Edmonton, 1934), a pleasant little satire on Edmonton parents who send their daughters abroad to be educated.

A Book of Plays, the first anthology of plays published in Canada for the use of high schools, is edited by Herman Voaden, whose "plays for a symphonic theatre" have been a striking contribution to our native drama. This book contains twelve plays, four of them Canadian, two of which are published for the first time: "The Toll Gate," an expressionistic treatment of George Herbert Clarke's allegorical poem, *Halt and Parley;* and Kathleen Edge's effective dramatization of a little-known short story of Dickens, "To the Dead Man." The book is perhaps over-annotated, prefaced, and appendixed, but it is a useful piece of work.

Coming to the unpublished plays, we have a rich variety. The Play Workshop group of Mr. Voaden, in Toronto, is responsible for some of the most interesting of these, both in form and content. One of the most prolific members of this group is Jameson Field. Mr. Field's plays generally contain good dialogue and characterization, and create atmosphere rather successfully, but they seem always to sidestep their climaxes and trickle off into inconsequential endings. Bertram Brooker, the painter, has a play, "Within," which represents the inside of a brain, with the performers and

choruses the conflicting impulses that have their dwelling there. He manages to keep his theme direct and unified, and achieves a kind of solemn beauty. Another expressionistic piece is Nathaniel Benson's "symphonic" arrangement of E. J. Pratt's *The Iron Door*, in which lights and symbolic figures are used to translate the work from one medium to another, perhaps unnecessarily, for the poem is an achieved expression as it stands. Dora Smith Conover wrote a sprightly farce in "The Cat and the Mushrooms," although the mechanical problem of representing the cat on the stage is one that emphasizes the essential difference between the drama and other forms of literature. Mrs. Conover has also a more exotic effort, "Fire from Heaven," in which Lot's flight from Sodom simplifies a love affair which is suddenly ended by the destruction of the city. The dialogue is well-arranged, but the play manages to miss all the possibilities of tragedy. Another dramatist of this group is Virginia Coyne Knight. Her "Babes in the Woods" has some deliciously comic dialogue between a pair of tenderfoot newly-weds on a back-to-nature honeymoon in a canoe, with an occasional obbligato from some improbable but delightful frogs. Her latest play, "The Mighty Mr. Sampson," returns to the loud and funny, this time in a Russian setting, with a nicely shaped plot. Other Play Workshop dramatists with interesting plays are Mary Ainslie, J. E. Middleton, and W. J. Moore.

Lois Reynolds wrote "Summer Hotel" for the Playwrights' Studio Group. It is a rather muddled tragedy of summer waitresses and wealthy guests, with excellent atmosphere and considerable suspense, which is hurriedly and unsatisfactorily resolved. "Between Editions," by Rica McLean Farquharson, is one of the best of the P.S.G. plays. The scene is laid in a newspaper office; the atmosphere and dialogue are excellent, and it works up to an intentional and skilfully handled anti-climax.

The contribution of Stephanie Jarvis to Canadian drama is unique. She seems to have set herself the task of recreating for the twentieth century something of the spirit that was in the mysteries and miracle plays of the middle ages. She is a prolific writer, and a gifted one, but she is less interested in drama and the theatre than she is in fostering a spirit of devotional mysticism. Following her medieval prototypes, she combines Biblical and hagiological themes with modern characters and dialogue, making her peasants talk with a cockney or Irish accent which strikes oddly on the ear. One

of her finest is "The Crib," a play about sickly starvelings in a modern slum, who lay their frail baby brother in the manger of a church with the figure of the Child and see him made miraculously well and fat. A full-length play on the St. Francis theme, "Little Brothers of God," is developed on the whole with great beauty, though introducing modern speech and situation. These are typical of her work. During 1935 she has written or produced at least eight more plays.

Another playwright who has successfully cultivated the field of religious drama is Raymond Card, better known for his Canadian historical plays. "The Book of Great Joy of Brother Alfred" is written for presentation in the chancel of a church. Much of the action is in mime, the chief burden of the spoken passages being carried by a reader from the Book of the title. It is beautiful and impressive.

The allegorical and mystical note sometimes appears wedded to modern science. In "The Amateur" of Douglas Bankier, a strong and gripping play, an unemployed chemist takes life by means of a secret process for what he considers the general good. Death himself appears, shows the scientist where his judgments have been hasty, and carries him off. Mr. Bankier's other play of last year, "Edward the Professor," despite the handicap of a mistaken identity plot—and after all Shakespeare used them—succeeds in being an extremely funny farce, fresh and healthily ridiculous.

One of the most adroit pieces of 1935 is "The Jewels of the Larucci" by Reby Edmond. There are a desecrated tomb, hidden treasure, a family curse, condensed horror and violence. Miss Edmond displays excellent mastery of the mechanics of this sort of thing, and has concocted a piece of fine theatre, guaranteed to give any average audience a satisfactory case of the grues. Miss Edmond is the author of several recent plays, only one other of which I have read. Judging, however, from these two, one would predict that when Miss Edmond has some theme worthy of her technical skill, she will produce a rather great play.

Another playwright of considerable skill and unquestionable energy is Archie MacCorkindale, who has sent in half-a-dozen one-acters, and one full-length play. "When Thieves Fall Out" (being produced in 1936) is a three-act melodrama of the high jinks of Hollywoodish criminals, laid aboard trans-Atlantic liners and in luxury hotels. The dialogue runs to *cliché*, and the situations to

negligée. It is a slick machine product, obviously written with one eye on the screen. "Death Rides the Merry-Go-Round" (1934), however, is of more substance. It depicts the last moments of a Russian prisoner about to be shot for treason to the Tsar. "And All Our To-morrows" (which has not been produced) is an expressionistic play with trick lighting, depicting man as he is, might be, has been, and is yet to come. It is dull and pretentious, though there are in it touches of good theatre. Like most plays of this sort there is not enough in it to justify the labour of production. In "Portrait of a Celebrity," Mr. MacCorkindale has perhaps done his best work as yet. It is a slight story, but the dialogue is good, the characterization convincing and clear. Mr. MacCorkindale is as adept a playwright as any now writing in Canada. One foresees his chief danger in facility, in a too great readiness to write sure-fire formula plays.

To sum up: there are many plays written in Canada during 1935, some of them very good, most of them showing a real advance in technical skill, an advance probably to be traced to the encouraging co-operation which little-theatre groups from coast to coast are giving to young playwrights. For this, in part at any rate, the Dominion Drama Festival must receive credit. No major dramatist has as yet appeared, but there are ten or a dozen young writers turning out capable work. The range of subject-matter is wide in both time and space. No longer is the box-stove the centre of the stage in all Canadian plays. We hear little now about the great open spaces; nor do our plays have to be "racy of the soil." Playwrights are beginning to discover the possibilities of urbane comedy, and are not averse to toying with the exotic. The range of types is wide: from medieval mysticism to satirical burlesque. Only in the field of the full-length play is our achievement inconspicuous, but there is at least one three-act comedy written this year that should be considered a contribution to our Canadian theatre. To sum up the summing up, our dramatic literature is alive—and dramatic.

IV. THE REMAINING MATERIAL (Lists I, V, VI, VII)[1]

The remaining material is so extensive and varied as almost to defy brief comment, involving, as it does, hundreds of entries (only a few of which can be mentioned) in a score of different fields. But the extensiveness and variety are significant as well as embarrassing; for they indicate a healthy activity in those outlying provinces of letters, where competence, if not distinction, is easier to achieve than in creative literature. Many of the items lie, of course, very near the border-line (itself indefinite) of pure literature, notably some of those in V (*a*) and (*b*); and some have been drawn into the review of fiction. Avoiding these latter, we may direct our attention first to the essay, and to narrative and descriptive writing, and then to scholarship in the humanities, including some of the material presented in List I.

* * *

An important event is the collection of Mr. Broadus's essays in *Saturday and Sunday*, a title happily suggestive of the literary recreations of a man engaged in the business of teaching. Canadian literature pays a heavy tribute in its best talent to the United States; but Canadian scholarship takes some toll in return. Mr. Broadus is one of Canada's gains—primarily in scholarship, but, as this volume reminds us, in letters as well. The chief lesson of the collection seems to be the value of developing the resources of the Canadian scene, which are very far from being exhausted, especially in the essay. The writer would not claim Mr. Grove's power of description (manifested a few years ago in *Over Prairie Trails*); but coming from Harvard to Edmonton, when Edmonton was "the end of the line," his vision was sharpened by the strangeness of it all. He has long ago adopted us—though he can still play the exile for literary purposes; but time and familiarity have not blunted the vision, and the changing West will live for the next generation in these sketches, written at intervals over a quarter of a century. To them he has added some critical essays (in which Saturday draws on the treasures of the rest of the week). There is space to mention but two: the charming study of witty Thomas Fuller, the "dear, fine, silly old angel" of Charles Lamb's love, and the equally engaging and illuminating essay on Richardson.

[1]Some of the notices in biography, history, and the social sciences are by Professor A. Brady.

Appreciative criticism informed by scholarship has never in Canada done anything better than these two.

* * *

Notable in the class of narrative and descriptive writings is Mr. Charles Bell's *Who Said Murder?* It is the single representative of a class popular in England, the account of celebrated crimes and trials. Mr. Bell's sketches are exceedingly well done, having (as is elsewhere suggested) many of the qualities of first-rate detective fiction—a powerful story-interest, almost unfailing vividness (achieved without seeming effort in Mr. Bell's not brilliant, but thoroughly workmanlike prose), and considerable psychological insight. But their greatest value lies elsewhere: they are sober history written by a careful and almost uniquely equipped observer, and as such they should be of interest to every student of Canadian police methods and criminal justice.

Good stories can still be heard in Canada of the trail of '98; but they must be less common now than twenty years ago, and in twenty more where will they be? Unless, that is, they fall in the way of Mr. Angus Graham, who, in *The Golden Grindstone*, has rescued and set forth the adventures of Mr. George Mitchell with Indian, Eskimo, and element, in those stirring days. It is difficult to apportion credit between narrator and recorder, but somehow, probably by a happy combination of qualities, a good book has got itself written—effective in arrangement, interesting in narrative, lively in description, and valuable, among other things, for its record of Eskimo life before the Eskimo became respectable. The Indians, apparently, were always respectable, though they came within an ace of murdering Mr. Mitchell.

If Mr. Bell and Mr. Graham can find thrills enough at home, there are other Canadian writers who, through preference or accident, have sought them abroad. Mr. Gordon Sinclair occupied (as everyone knows) the position of reporter at large to the Toronto *Daily Star*, an office which evidently implied perpetual motion and which led him into some rather curious and not very edifying places. His book, *Loose among the Devils*, recounts in rather staccato journalese his visit to the notorious convict settlement of Devil's Island, and to other and even stranger places. It is thoroughly good journalism of its kind—we will not vouch for the precise shade. It embodies much original observation, selected

and presented by a trained and far from unskilful hand. Its general tone is that of more or less genial cynicism which the great public likes almost as well as sentiment—perhaps now even better than sentiment. No student of Canada's culture can afford to ignore its journalism: Mr. Sinclair attests the occasional enterprise of the Canadian press, as Mr. Dafoe (for example) attests its occasional high qualities of mind and character. Jane Seymour's *In the Moscow Manner* is an honest and agreeably written collection of impressions, which paints impartially the darker and lighter aspects of the city as she saw it (including the inside of the dreaded G.P.U., whither misguided photography carried her). Not a very important book, but attractive and vivid, and a useful corrective to the panegyrics of the ill-informed and the disingenuous: in the Russia which she knew, there was little efficiency (save in propaganda), less liberty, and no equality.

It is amusing, and perhaps instructive, to contrast with these adventurous chronicles the four or five examples of a class that is always with us—the journal of the innocent abroad, who sees Europe for the first time and proceeds on the pleasing assumption that his experience is unique. There are degrees in naïveté: *Glimpses of Oxford* by an I.O.D.E. scholar (with no mention of the curriculum) is a pleasant little brochure; but to be told, as we are in an imposing volume (whose preface, however, disarms the critic), that Westminster Abbey was founded by Edward the Confessor and that English railway carriages differ from Canadian, is really too much! We mention this subject only because it brings into relief that provinciality which is still a mark of our Canadian culture and letters, especially in their attitude to the outer world. In fairness it must be added that the innocents do not all travel in one direction; yet if you can grant the rather startling premises (in *The First Winter*) that life in Winnipeg in the 1930's is an adventure, it is difficult not to surrender in some measure to Canon Herklots's evident zest and high spirits and goodwill!

Before leaving narrative and descriptive prose, it should be mentioned that much which rises to competence, and some to more than competence, is inevitably hidden away in books and articles which appear in other lists: in Mr. Broadus's essays, in such histories as Professor Wrong's *Canada and the American Revolution*, in the wise and beautiful characterization of Mr. Leacock's *Lincoln Frees the Slaves*, and (to take a single instance

from the pages of the QUARTERLY) in Mr. Child's brilliant and sympathetic study of the Jesuit missionaries ("The Noble Army of Martyrs in Huronia").

* * *

Biography (if we may forestall a criticism likely to be heard) should perhaps have received a separate list. True, it must have consisted almost entirely of cross references, but it would have demonstrated at a glance the considerable number of biographies written.

Of these, certainly the most significant is *Press, Politics and People: The Life and Letters of Sir John Willison* by Dr. A. H. U. Colquhoun, whose recent death removes a gracious figure from Canadian scholarship and public life. Willison must be placed among the first half dozen Canadian journalists in influence and distinction, and the present biography, with its numerous letters between him and leading Canadians in almost every walk of life, is of rare interest to the student of Canadian politics in the crucial period which began with the building of the Canadian Pacific and ended with the conclusion of the Great War. Especially notable is the light thrown on the singular influence of Willison in determining the stand of the Liberal party on the issue of separate schools in Manitoba. We have Laurier, obviously puzzled, writing to Willison in the spring of 1895: "In this Manitoba school question there is first of all the governing principle to be considered. You view it from the point of view of Provincial Rights. Let me ask you: Can there be here a question of Provincial Rights? How can this be pretended?" Willison's prompt reply was: "The doctrine of provincial rights has a very strong application to the situation, and if it were not for the sectarian issue involved I do not believe that anyone would counsel interference in Manitoba. . . . Manitoba has taken a course, and so long as she chooses to adhere to that course interference from Ottawa, in my humble judgment, will be futile and mischievous, possibly disastrous." The later part of Willison's career had elements of anti-climax. While a man of impressive integrity of mind, and persuaded that he was becoming an independent journalist when he transferred from the *Globe* to the *News*, actually he moved from one historic party to another. This transference in party allegiance, especially when accompanied by protestations against partisanship, weakened his influence, for his new associates, however much they might admire his general

sagacity, could never look upon him as a sure and trusty leader. Willison may have saved his soul from bondage to party, but the present biography supports the thesis that he lost in the process not a little of that influence on party action—and hence on national affairs—to which his talents and character were entitled. This is an excellent and an important book.

In *The Tragedy of Henry Thornton* by D'Arcy Marsh, biography again moves against a background of public affairs, for it is combined with an analysis of Canada's railway problem from what may be called the point of view of the Liberal party. As a biography the book is an apology without whitewash; it does not conceal the infirmities of its subject, though it condones them. Its central theme is that Thornton was a man of great achievements who became a victim of that brutal kind of vendetta not uncommon in the hurly-burly of democratic politics. Mr. Marsh's interpretation is much too simple to be final, however interesting and challenging. Thornton was undoubtedly a man of capacity, but even the facts of the present biography make clear that he was victimized as much by his own errors of judgment as by certain members of the Conservative party.

In two less important biographies, education—the school in Ontario—furnishes the background of the life, and points its significance. Mr. Stothers's *Memorial to Robert Henry Cowley* traces (often clumsily and confusedly enough) the career of the late chief inspector of Toronto's schools, who earlier played no small part in spreading the gospel of secondary education in the rural districts of Ontario. In spite of its manifest defects in style and structure, the book (with the reader's co-operation) achieves its main purpose. From it emerges a fairly clear view of the man, his rural origin, his determined and successful effort for self-education, his disinterested service for the education of others, and the system in which, on the whole contentedly, he worked. Much better written is Professor Watson Kirkconnell's filial tribute to the late principal of the Lindsay Collegiate Institute. In some degree the stories run parallel: the rural origin, a struggle against even greater handicaps, the resolute and successful pursuit of knowledge and the needed equipment, a career in which, if one could not shape policy, one could leave one's impress upon persons—and not in the school alone but in the community as well, where the principal bore witness (more successfully perhaps than many schoolmasters) to the things

of the mind and the spirit. Such studies as these are the stuff out of which the history of education in Ontario will some day be written.

Our account must close with two biographies and one sketch, which take rank in different ways as sound pieces of historical writing. Original research, rather than popular exposition, is the note of *The Life of Sir Henry Morgan* by General Cruikshank, best known heretofore as a student of Canadian military history. It thoroughly examines the original sources of early Jamaican history and places in its due setting the aggressive and militant part played by Morgan therein. In his *Joseph Howe* Professor James Roy combines exposition with some research, and helps to fill a few gaps in our knowledge of one of the stormiest and most fascinating figures in Canadian history. He is at his best in dealing with Howe's activities as journalist and casual writer, but in the study of the major concerns of Howe's political career—his rôle in the struggle for responsible government and in the promotion of railway development—he disappoints us by bringing no new insight. Professor Stephen Leacock's *Lincoln Frees the Slaves* makes no pretence to research: it is expository and interpretative. As exposition it is admirable with its rapid and vivid sketch of Lincoln's life, from settler's cabin to Illinois court-room and on to the White House—the inexorable forces of American history, and the cancer-growth of slavery, lurking in the background the while. As interpretation it is (or so its author claims) original. He seeks to dispel the Lincoln myth—the figure of preternatural wisdom, courage, and honesty, of unaltering purpose, inflexible determination; but he leaves the heart of human pity, the more impressive for its slow and hesitant steps to the great decision. And the end is a noble and impressive tribute to the Lincoln who is not America's alone, but humanity's. This is a book of which its author may well be proud, and of which we—fresh from our survey of so much that is second-rate—may be proud with him.

* * *

In Canada, it is obvious, conditions have not as yet been favourable for building up a large class of persons with scholarly training and scholarly interests, such as one finds in countries with a longer tradition, a larger and more concentrated population, more leisure, and more savings. Relatively few, except those destined to fill the

(until recently) expanding demand for university instructors, achieved this training or could foster in themselves these interests. The result has been that, more than in England for example, productive scholarship has been confined to the universities. But even in them it has laboured under some disadvantages: inevitably productive scholarship in general has been postponed by the needs of teaching and administration in an era of rapid expansion; inevitably, again, the humanities have received fewer aids and less encouragement than have those subjects which are (or are supposed to be) of more practical importance. In the humanities the library is the laboratory, and with two or three exceptions the university libraries of Canada are notoriously inadequate for research on subjects other than Canadian.

In the humanities, then, it is in the Canadian field, and in the subjects of history, economics, and the social sciences, that (as we should expect) the greatest progress has been made. And to these studies (as is also natural) the small but growing body of scholars, and sympathizers with scholarship, outside the universities, have mainly directed their attention. The thriving membership of the Canadian Historical Association and the Canadian Political Science Association, the large emphasis on things Canadian in the yearly *Transactions of the Royal Society of Canada*, and the existence of a scholarly organ for French Canada in the admirable *Revue de l'Université d'Ottawa* (which, however, is not confined to Canadian subjects) are significant facts. Our division of scholarship, in List VII, into two sections—the Canadian fields, and other fields—is designed to indicate at a glance something of the proportion between them.

The large amount of valuable research being done in Canadian history can best be gauged by turning the pages of the *Canadian Historical Review* for 1935, and supplementing our list by a careful perusal of its quarterly bibliographies (where, however, the work of Canadians is not distinguished from that of other writers). Some of the research relating to French Canada finds its place in the *Revue de l'Université d'Ottawa*, and in the case of more minute matters in the *Bulletin des recherches historiques*, which has no precise equivalent for English Canada.

Of the books which have been published during the past year, Professor Wrong's *Canada and the American Revolution* (already reviewed in the QUARTERLY by Professor W. B. Munro), Mrs.

Innis's *An Economic History of Canada*, and Mr. Perkins Bull's two volumes, *From Brock to Currie*, and *Spadunk*, deserve special attention. Both Mrs. Innis and Mr. Bull have produced works of striking novelty and genuine value, though the former's is primarily a work of exposition and interpretation, the latter's a work of research. Mrs. Innis writes her *Economic History* with constant attention to those geographic and technological factors which have determined economic life in Canada, and have, especially, fashioned the extractive industries whereby most Canadians have lived. The emphasis has, of course, appeared before, notably in the special studies of her husband; but for the first time Mrs. Innis has traced from this point of view, and within the compass of a single volume, the main stages in Canadian economic history, and has suggested the relation between these stages and Canada's constitutional development. In *Spadunk or from Paganism to Davenport United*, Mr. Bull adds perhaps the most interesting volume to the series of local histories which he is compiling and publishing. Though leading to different issues in the two provinces, organized religion has played a great part in shaping the life of Ontario as well as of Quebec. In dealing with Protestant communities historians in general pay too little attention to the constant pressure in the past of religious organization and the constant influence of religious ideology. Mr. Bull centres the history of a community in the history of its church and presents a remarkable range of detailed information. To this work (and also to the less ambitious histories of parishes, and of sectarian educational institutions) the future social historian of Canada must have recourse. Mr. Bull himself (it may be added) is an example of the Canadian with scholarly interests, who, outside the universities, turns to the work of research, and finds his natural field in Canadian, and even in local, history. He is doing a real service and affording a valuable example.

In social science and economics the new *Canadian Journal of Economics and Political Science*, with its quarterly bibliographies, fulfils a function similar to that long and well performed for Canadian history by the *Review*. Some of the material which it contains, and much that it lists, is too technical to fall within the definition of scholarship in the humanities, however liberally interpreted; but again to turn its pages is the best way of gauging the large amount of work being done in these fields. Law in its more technical aspects is also excluded from our lists; but mention may

be made in passing of an event not without significance for Canadian education, the appearance in 1935 of the first number of the *University of Toronto Law Journal*, edited by Professor Kennedy. Somewhat indefinite is the line separating scholarship in the social sciences from the large body of written comment on current affairs, which deserves and receives a list (no doubt far from complete) of its own (V (*e*)). Articles like those written for the QUARTERLY by Professor McDougall and Dr. Grauer, or like the excellent contributions in this kind which are a constant feature of the *Queen's Quarterly*, are not less scholarly than the work in economics and politics printed in more technical journals. Since there is no space to discuss the matter at greater length, our impression may be here recorded that Canadian prose is nowhere more competent than in the large body of comment on current affairs, which reflects the widening interests of an essentially practical people; and here we may add to the organs already mentioned the *Canadian Forum*, and *Saturday Night* (under the vigorous editorship of Mr. B. K. Sandwell).

The year 1935 saw the publication of *Economic Problems of the Prairie Provinces*, written for the most part by Professor Mackintosh but with aid from the knowledge and competent scholarship of Professors A. B. Clark, G. A. Elliott, and W. W. Swanson. For a detailed account of this important work we must refer the reader to the economic journals, but it may be noted here that the series in which it constitutes the fourth volume, the Canadian Frontiers of Settlement Series, edited by Professor Mackintosh and W. L. G. Joerg, represents as a whole the most solid and illuminating contribution yet made to the study of recent Canadian economic and social development. Another venture which promises well, the McGill Social Research Series, was launched in this year with two volumes: L. C. Marsh's *Employment Research*, and L. G. Reynolds's *The British Immigrant: His Social and Economic Adjustment in Canada*. Apart from the intrinsic merits which they may possess, they are symptomatic of a wholesome widening in the activity of social scientists in Canada, a canvassing of social problems ignored by those who tread the narrow path of economic analysis.

Other valuable books dealing, in part or in whole, with aspects of the Canadian economy are: Mrs. Innis's *Economic History* (already discussed); Professor W. T. Jackman's *Economic Principles*

of Transportation, a revision and enlargement of his former standard text, *Economics of Transportation*, and marked by the same impressive knowledge and the same clarity of organization; and Professor Montpetit's *Les cordons de la bourse*, which does something to cultivate a subject relatively neglected in Canada, public finance and administration, and to render it intelligible to the general reader by means of an historical sketch combined with an analysis of the relations of parliament, executive, and permanent administrative corps, in the raising and spending of public money.

With *Social Planning for Canada* one, perhaps, crosses the vague border-line separating scholarship from comment on current affairs, and the much more definite line separating it from propaganda; yet it is in part at least the work of scholars. Whatever the weaknesses of its economic analysis—and some readers will feel that the eminent economist who reviewed it in the QUARTERLY might have descended to a little more detail in his criticism—it is one of the most significant volumes in 1935; for it is the first comprehensive attempt to outline, in the Fabian manner, what should be the objectives and methods of Socialists in Canada. As such it is a fair reflection of the quality of thinking found among those theorists of Socialism who assist the Co-operative Commonwealth Federation. It could not have been written thirty-five years ago, nor indeed twenty years ago. It is a literary symptom of the growing maturity of industrialism in Canada, and it indicates the influence of the depression in fostering a socialist ideology among a portion of the Canadian *intelligentzia*.

On Canada's external relations, there can be no doubting the high interest and importance of Mr. John W. Dafoe's *Canada an American Nation* (the Julius Beer lectures at Columbia University for 1934). Of the book Professor Kennedy writes: "The author is not merely a scholar in the best sense of the word, but for many years he has commanded international respect as a man of affairs. He is thus eminently endowed . . . for the purposes set before him. The survey of Canada's rise to nationhood rides the storm of partisanship and directs the whirlwind of theory; that of Canada as a democracy survives the pedestrian; that of Canada as a neighbour escapes sentiment and platitudes. Throughout the little volume there is evident that sense of Canadian and of North American realities so necessary in a world of nation states, where ignorance is not bliss and it is folly not to be wise."

Before quitting scholarship in the Canadian fields attention must be briefly called to some of the material noted in List I.

Of particular interest are two works: Miss Staton and Miss Tremaine's *Bibliography of Canadiana*, with its 4,646 entries dealing with Canadian history from the beginnings to Confederation, and Mr. Stewart Wallace's *Encyclopedia of Canada* (the first two volumes of which appeared in 1935). At the first glance the two efforts seem to stand in sharp contrast. "With the flood of specialist literature which . . . has inundated our libraries," says Mr. Wallace, "it has become a question whether the organization of knowledge is not in general more urgent than the discovery of new knowledge;" and such organization the *Encyclopedia* attempts in Canadian history, religion, education, literature, biography, bibliography, and other subjects. But the contrast is more apparent than real, or, if real, merely sufficient to render the books complementary without impairing the legitimacy of either. While full and exact in its descriptions, and addressed, of course, to the specialist, the *Bibliography of Canadiana* is not one of those depressing works in which bibliography ceases to be a means and becomes an end: it is a check-list indispensable to the special student of Canadian history, and arranged with an eye to his needs. For the special student on the one hand, for the general reader on the other, the *Bibliography* and the *Encyclopedia* are superb efforts at organizing and rendering available, knowledge regarding Canada; and each is in its own way significant of a point reached in Canadian scholarship.

Other items in List I bear witness to a fairly widespread interest in the arts and their history in Canada. Notable here are the contributions of Mr. Marius Barbeau on the arts of French Canada, and the presence of students prepared to find a career in the general field, such as Mr. Donald Buchanan. There is no book this year, but there is promise for the future. The criticism and scholarly investigation of Canadian literature seem in a less hopeful state. There is much competent, though some too lenient, reviewing of contemporary literature in our leading journals: it is not easy to call attention in print to the literary lapses of one's personal friends, and this is a besetting handicap of the small literary community. Of books devoted to Canadian literature, past and present, there is nothing very significant to report: an interesting little volume on prose in French Canada, some critical essays on Montreal

writers, Mr. Pierce and Sir Charles Roberts's collection of Sherman's verse, Miss Muriel Miller's study of Bliss Carman, not without value, but clumsily written. This is a meagre output. When will an adequate historian of Canadian letters appear? Not certainly until we learn that literary history is a branch of cultural history, and that authors who do not rise high by absolute standards, may still be profitably investigated in relation to their cultural environment, must be so investigated if the cultural environment is itself to be understood. The field of post-Confederation writing is wide open to the student and only awaits the development of an adequate method.

* * *

For the literature of comment in fields other than Canadian, the reader is referred (as also in the case of the Canadian field) to the QUARTERLY, the *Queen's Quarterly*, and the *Dalhousie Review*, to the *Canadian Forum*, *Saturday Night*, and the editorial pages of the leading Canadian newspapers (whose articles are too multitudinous to be listed). There is also one little book on the international situation, which must be mentioned with special praise: Miss Elizabeth MacCallum's *Rivalries in Ethiopia* is an admirable exposition and analysis of the roots, both African and European, from which the attitudes and actions of Britain, France, and Italy have sprung.

The work of scholars and critics in fields other than Canadian is found scattered through the three Anglo-Canadian university quarterlies, the *Revue de l'Université d' Ottawa*, the *Transactions of the Royal Society of Canada*, and (occasionally) in European and American journals; this besides the half-dozen significant books which the year has produced.

Of these four fall in the field of literature (the first three having already had reviews in the QUARTERLY, to which also we refer the reader). The first is Professor Herbert Davis's definitive edition of Swift's *Drapier's Letters*. With its accurate text, full bibliographical information, learned notes, and detailed historical introduction, it is an admirable example of the useful (if somewhat austere) type of literary scholarship cultivated at Oxford under the leadership of Professor Nichol Smith. (In it Professor Davis's power of handling matters aesthetic, intellectual, and human are consciously and of set purpose kept in abeyance, a fact which suggests

a cross reference to his QUARTERLY articles on Lawrence and Butler at this point.) Paris, on the other hand, and Professors Cazamian and Cestre are the inspiration of a very different and essentially critical effort, which in its way is just as admirable: Professor E. K. Brown's book on the works of Mrs. Edith Wharton. Both because it is one of the best and most elaborate studies of any living American author, and on account of the light which her novels and Professor Brown's analysis throw on the craft of fiction, it is to be hoped that, with such modifications as are necessary, it will some day appear in English. (Here, too, we may offer a cross reference—in, as it were, the opposite direction—to Professor Brown's investigation in the text of Matthew Arnold's prose writings. It demands all the equipment necessary for, and has much of the utility of, a definitive edition, to which indeed it is preliminary.) Canada—and Toronto—claims Professor F. C. Green for the last time in this brief reference to his *Minuet*, a study in comparative literature with French and English literatures of the eighteenth century for its subject. One may disagree at times with Professor Green's individual judgments, especially with his ranking of some English poets (for he is provocative as well as informing), but one must pay tribute to the method which he has elaborated and the skill with which he uses it.

The fourth and final volume is Professor G. G. Sedgewick's Alexander lectures (1933-4), *Of Irony, especially in Drama*. It is not irrelevant to the subject of this essay to observe that Professor Sedgewick is the first Canadian (and the only one so far) invited to lecture on this foundation, and that his performance was certainly not inferior to that of his predecessors and successors. It *is* perhaps irrelevant to complain—we will do it notwithstanding—of the disagreeable format bestowed upon the book: it is No. 10 of the University of Toronto Studies, Philology and Literature Series—a series long supposed defunct, but evidently susceptible of resurrection when something unsuited for inclusion in it appears. The first lecture is devoted to a semantic study of the term *irony*. The arrangement is not chronological, and Professor Sedgewick touches lightly, but, at a first reading, a little bewilderingly, on Goethe and Friedrich Schlegel and Tieck and Bishop Thirlwall, not to mention a host of other names. Informative and entertaining as all this is, one may question whether the first lecture fastens in the reader's mind as distinctly as Professor Sedgewick could have fastened it

(for he can do what he will with words) the definition of irony which he himself adopts. He is rightly suspicious of that Romantic attitude which finds in irony an escape from life. But with the Romantics in their healthier moments he has a good deal in common, and his own view of the rôle of irony in drama turns out (as the lectures proceed) to be very like that implied in his quotation from Tieck on one of Shakespeare's plays: "The whole thing is ironic, and so it is everywhere in Shakespeare, take him where you will. This is what makes his characters visible and palpable so that they are real human beings." Irony is not an escape from life: it is of the texture of life itself, and it must be preserved and heightened in the transmutation of life into drama; further, there is (says Professor Sedgewick) in the very nature of dramatic illusion a *latent* irony, which the particular ironic situation or speech merely renders *specific*. So inclusive a view tends to make dramatic irony synonymous with truth and power in drama. But if that is what it really is (as we are almost persuaded), who can blame the critic for the breadth of his definition? In the second lecture Professor Sedgewick elucidates, by example and analysis (a method exceedingly fruitful in his hands), common elements in the irony of Sophocles, Shakespeare, and Ibsen: in all three "dramatic irony . . . is the sense of contradiction felt by spectators of a drama who see a character acting in ignorance of his condition." But the effect of irony extends beyond the particular situation or speech in which it is experienced; it involves anticipation and reminiscence; it becomes a vital principle in the building of the play. The concluding lectures develop two of its major functions. They deal with "Irony as Dramatic Emphasis" (with illustrations from the Clytemnestra plays) and "Irony as Dramatic Preparation" (illustrated by a detailed analysis of *Othello*, which is in itself an interesting contribution to Shakespearean criticism). Altogether, a thoughtful and stimulating, as well as a graceful addition to the not very large body of first-rate scholarly criticism produced in Canada, and (in the first instance at least) for a Canadian audience.

The list of scholarly writings in the general field of literature is completed by two doctoral dissertations on French fiction and a third on English eighteenth-century verse (Mr. Lange's *Die Lyrik und ihr Publikum im England des 18. Jahrhunderts*), with one of Professor Stephen Leacock's less happy efforts, *Humor: Its Theory and Technique*, which is too funny to be very critical, and too

critical to be very funny, and with a number of articles ranging from the technical to the verge of the popular, and on a wide variety of subjects: the spirit of Greek literature, Alhambraism, Shakespeare, Milton, Gray, the twentieth-century novel, Samuel Butler, D. H. Lawrence, and Aldous Huxley. It will not be thought invidious if amid these passing references we call special attention to an article whose title gives little indication of the learning and the power of organizing a complex subject-matter (involving literature as well as the other arts), which it manifests: A. F. B. Clark's "A Flight through Aesthetic Space-Time." Scholarship joins with poetry in Professor Watson Kirkconnell's charming rendering of Polish poems in English verse. At this point also may be mentioned the work of Canada's two very eminent Semitic scholars, Professors Mercer and Meek, and particularly Professor Meek's important volume of *Old Akkadian Texts* (already reviewed in the QUARTERLY), whose interest is, of course, wholly archaeological.

Our historians are so busy exploiting Canadian history that it is not surprising to find their output small in other fields. The most impressive volume (General Cruikshank's, discussed above) does not stray very far from home, remaining within the general area of British expansion in America. Very remote from this effort in subject and in method is the first volume of Dr. Mackinnon's *Rome of the Medieval Church*, which covers the period from 377 to 877. It is history for popular consumption, of the eye-witness school, with no documentation, nor even a list of authorities. On its soundness as history we will not hazard an opinion; but it is good reading of a light and rather journalistic kind, with clear narrative, plenty of picturesque description (helped out by excellent illustrations, some of them from Raphael's completely imaginative historical paintings), opinions clear-cut, and conceivably much too simple to be adequate, and a style which is perhaps a little too consciously vigorous and staccato. But, we repeat, very good reading, and calculated to beget a desire to read more in its period—an excellent thing in a work of popularization.

In philosophy no study has appeared comparable in scope and weight with Professor Hendel's *Rousseau* of the preceding year (reviewed in the QUARTERLY in 1935, by Professor Brett). But Professor Grube has written what is generally conceded to be a very good book on Plato, original in organization and stimulating

in opinion. It is matter of note, perhaps of legitimate pride, that this is the second contribution to the Platonic criticism made in this country within twelve months. (The two volumes, Professor Grube's, and Professor Anderson's, which bears the date 1934, are reviewed together in the QUARTERLY for January, 1936). One of the significant developments of philosophy in Canada is the study of medieval thought, fostered by the Roman Catholic Church, and the rise of an active school of Thomistic thinking. The subject is surveyed in Willard's *Progress of Medieval Studies in the United States and Canada.* The centre for English-speaking Canada is the Institute of Mediaeval Studies, under the distinguished direction of Professor Gilson, in Toronto; while French Canada has the University of Ottawa, with its own journal, and L'Académie Canadienne Saint-Thomas d'Aquin, the report of whose fourth session appeared in 1935. It is a most attractive volume in which the rigors of *études* on such subjects as the "function of intelligible species," "responsibility," and "God as the basis of human thought," are relieved by *allocutions* whose graceful rhetoric justifies their appearance in print. From the Toronto centre, where the valuable historical emphasis prevails, comes a useful translation by Father Gerald Phelan: *Saint Thomas Aquinas, On the Governance of Rulers.*

Scholarship in the humanities in fields other than Canadian is (we have said) mainly confined to the universities. Their larger libraries, while adequate for some critical writing, are inadequate for research in many subjects; but in no part of the overseas Empire is access to the great libraries of England, continental Europe, and America so easy. Not a little of the best work noticed has depended on those resources. Heretofore the Canadian scholar in the humanities—and this applies to the Canadian fields, exclusive of history and the social sciences, as well as to the extra-Canadian—has lacked a periodical devoted primarily to the results of his studies. In some degree the QUARTERLY has sought to fill the need. It may be that in the future this will be its most distinctive and useful function, that it will become more definitely *a journal for the humanities in Canada.*

LISTS OF PUBLICATIONS[1]

ALISON EWART

The following abbreviations have been used: *B.R.H.—Bulletin des recherches historiques; Can.—Canadian Magazine; Can. Geog. J.—Canadian Geographical Journal; C.B.—Canadian Bookman; C.C.—Curtain Call; C.F.—Canadian Forum; Ch.—Chatelaine; C.H.R.—Canadian Historical Review; C.J.E.P.S.—Canadian Journal of Economics and Political Science; D.R.—Dalhousie Review; N.Y.T.—New York Times; Q.Q.—Queen's Quarterly; R.U.O.—Revue de l'Université d'Ottawa; S.N.—Saturday Night; T.L.S.—Times Literary Supplement; U.T.Q.—University of Toronto Quarterly.*

I. CULTURAL AND LITERARY HISTORY OF CANADA

A. Selected Works of Reference

Almanach de l'action sociale catholique. 19ième année. Québec, 105 rue Ste. Anne. Pp. 98. (50c.)

Almanach de la langue française. Tome XXI: *1936.* Montréal, Lévesque. Pp. 168. (50c.) At head of title: "La femme canadienne-française."

Almanach du peuple Beauchemin. Tome LXVI. Montréal, Beauchemin. Pp. 480. (25c.)

Almanach Rolland. Tome LXX: *1936.* Montréal, J. B. Rolland. Pp. 288. (20c.)

Canada, Department of Public Printing and Stationery, Division of Documents. *Catalogue of official publications of the parliament and government of Canada, 1935.* Ottawa, King's Printer. Pp. 103.

Le Canada ecclésiastique: Annuaire du clergé. Tome XLIX: *1935.* Montréal, Beauchemin. Pp. 1100. ($2.25)

Canada: An exhibition commemorating the four-hundredth anniversary of the discovery of the Saint Lawrence by Jacques Cartier, 1534-1535: A catalogue with notes. (Reprinted from the *Bulletin* of the New York Public Library, July and Aug., 1935.) New York, Public Library. Pp. 59. (25c.)

Canada, Parliament, Library. *Annual supplement to the catalogue of the Library of Parliament: Classified list of all books and pamphlets added to the library from January 1st to December 1st, 1934.* Ottawa, King's Printer. Pp. ix, 221.

The Canada year book, 1934-5: The official statistical annual of the resources, history, institutions and social and economic conditions of the Dominion. (Canada, Dominion Bureau of Statistics, General Statistics Branch.) Ottawa, King's Printer. Pp. xxxix, 1235. ($1.50) (*C.J.E.P.S.*, Feb., 1936.)

The Canadian almanac, 1935. Toronto, Copp Clark. Pp. 661.

The Canadian annual review of public affairs, 1934. Toronto, Canadian Review Co. Pp. 688. (*C.H.R.*, June; *S.N.*, May 4.)

The Canadian catalogue of books published in Canada, about Canada, as well as those written by Canadians, with imprint of 1934. No. 13. Comp. by the Public Library, Toronto. Pp. 64. (50c.)

[1]All references in the list are to 1935 except when another date is given. In round brackets following many of the items listed, attention is drawn to more extended reviews in other periodicals. An asterisk marks the names of those authors whom we believe not to be Canadians.

A catalogue of books, periodicals and studies published by the University of Toronto Press. Toronto, University of Toronto Press. Pp. 48.

Catalogue of original Canadian plays suitable for the little theatre by the Playwrights' Studio Group successfully produced at Hart House Theatre, Toronto, Canada. Pp. [4]. (25c.) (Copies can be procured from the secretary, Miss Marjorie Price, 8 Lakeside Ave., Toronto.)

A catalogue of the Rufus Hathaway collection of Canadian literature, University of New Brunswick. Fredericton, University of New Brunswick Library. Pp. vi, 53.

The Columbia encyclopedia in one volume. Comp. and ed. at Columbia University. *Clarke F. Ansley, editor-in-chief. New York, Columbia University Press. Pp. 1949. ($17.50) (Contains much information about Canadian writers, *etc.*) (*C.H.R.*, Dec.)

*Fraser, Ian Forbes. *Bibliography of French-Canadian poetry.* Part I: *From the beginnings of the literature through the École Littéraire de Montréal.* New York, Institute of French Studies, Columbia University. Pp. vi, 105. (*C.H.R.*, Sept.)

Higgins, Marion V. *Canadian government publications: A manual for librarians.* With an introduction by Gerhard R. Lomer. Chicago, American Library Association. Pp. ix, 582 (planographed). (*C.H.R.*, June; *C.J.E.P.S.*, May.)

[Kyte, E. C. (ed.)]. *Hand list of theology in the Douglas Library, Queen's University, Kingston, Ontario.* Kingston. Pp. iv, 139. (50c.)

*O'Brien, Edward J. (ed.). *The best short stories 1935 and the Yearbook of the American short story.* Boston and N.Y., Houghton Mifflin. Pp. xvii, 389. (Contains lists of vols. of short stories published in the U.S. and Canada in 1934, index of short stories in books (American and Canadian, 1934), and list of distinctive short stories in American magazines (II, Canadian authors), 1934.)

Royal Society of Canada. *List of officers and members and minutes of proceedings, 1935.* From the transactions of the Royal Society of Canada, series 3, XXIX, 1935. Ottawa. [University of Toronto Press, Toronto]. Pp. 21, cxxi.

Staton, Frances M. and Tremaine, Marie (eds.). *A bibliography of Canadiana: Being items in the Public Library of Toronto, Canada, relating to the early history and development of Canada.* With an introduction by George H. Locke. Toronto, Public Library. [Age Publications]. Pp. [xiv], 828. (*C.H.R.*, Dec.)

Wallace, W. Stewart (ed.). *The encyclopedia of Canada.* Vol. I: *Aaltanhash—Cartierville.* Vol. II: *Cartography—Fyshe.* Toronto, University Associates of Canada [Murray Pr. Co.]. Pp. xvi, 398; [vi], 411. (Vol. I, *C.H.R.*, Dec.; vol. II, *S.N.*, Dec. 21.)

*Willard, James F. *Progress of medieval studies in the United States of America and Canada.* Bull. no. 12. Boulder, Colo., Medieval Academy of America and University of Colorado. Pp. 75.

Yeigh, Frank (comp.). *5,000 facts about Canada.* 1935 ed. Toronto, Canadian Facts Pub. Co., 588 Huron St. Pp. xxiv, 76. (35c.)

"Bottin des lettres canadiennes-françaises 1936." Comp. en collaboration avec M. Robert Rumilly (*Almanach de la langue française*, XXI, Montréal, Lévesque, 81-110—collection of miscellaneous information concerning letters

in French Canada in 1935, including a biographical dictionary of contemporary French-Canadian authors and their works). "Catalogue des éditions Albert Lévesque, décembre 1935" (*ibid.*, 113-36).

EWART, ALISON. "A bibliography of current publications on Canadian economics" (*C.J.E.P.S.*, I, Feb., 136-50; May, 314-24; Aug., 525-34; Nov., 641-50), "Published by the University of Toronto Press" (*University of Toronto Monthly*, XXXV, April, 169-70, 178; May, 204; June, 217), "Recent publications relating to Canada" (*C.H.R.*, XVI, March, 99-111; June, 224-44; Sept., 345-63; Dec., 460-80).

MCILWRAITH, T. F. "Recent publications relating to Canada: Ethnology, anthropology and archaeology" (*C.H.R.*, XVI, March, 111-22).

B. Selected Studies in Historical Background

AUCLAIR, É. J. *Histoire de Châteauguay, 1735-1935.* Montréal, Beauchemin. Pp. 243.

Aventures militaires au XVIIIe siècle. D'après les mémoires de JEAN BAPTISTE D'ALEYRAC, publiés par CHARLES COSTE. Paris, Berger-Levrault. Montréal, Beauchemin. Pp. 134.

*BANKSON, RUSSELL A. *The Klondike nugget.* Caldwell, Idaho, The Caxton Printers. Pp. 349. ($4.50) (*C.H.R.*, Dec.)

BERNARD, ANTOINE. *Histoire de la survivance Acadienne, 1755-1935.* Montréal, Les Clercs de Saint-Viateur, 5199 rue Saint-Dominique. Pp. 467. ($1.50) (*Revue des livres*, mai-juin.)

BERTRAND, CAMILLE. *Histoire de Montréal.* Vol. I: *1535-1760.* Montréal, Beauchemin. Pp. 303. (*C.H.R.*, June.)

BRUCHESI, JEAN. *Histoire du Canada pour tous.* (Documents historiques.) Vol. II: *Le régime anglais.* Montréal, Lévesque. Pp. 364. ($1.25) (*Revue des livres*, mars, 1936.)

BULL, WM. PERKINS. *Spadunk or from paganism to Davenport United: A study of community development, of the religious life around which it centred, and of the pioneer personalities which gave shape to both.* (Perkins Bull historical series.) Toronto, Perkins Bull Foundation, George J. McLeod. Pp. 467. (*C.H.R.*, Dec.)

BURKHOLDER, L. J. *A brief history of the Mennonites in Ontario, giving a description of conditions in early Ontario—the coming of the Mennonites into Canada—settlements—congregations—conferences—other activities—and nearly 400 ordinations.* Written and comp. under direction of the Mennonite Conference of Ontario. Toronto, Livingstone Press. Pp. 358. (*C.H.R.*, Dec.)

BYERLY, A. E. *The beginning of things in Wellington and Waterloo Counties with particular reference to Guelph, Galt and Kitchener.* Ill. by LESLIE MARSH. Guelph, Guelph Pub. Co. Pp. 106.

*CALDER, ISABEL M. *Colonial captivities, marches and journeys.* Ed. under the auspices of the National Society of Colonial Dames of America. N.Y., Macmillan. Pp. vii, 255. ($3.00) (*C.H.R.*, March, 1936; *T.L.S.*, Feb. 15, 1936.)

*COLBERT de MAULEVRIER, E. C. V., comte de. *Voyage dans l'intérieur des États-Unis et au Canada*, avec une introduction et des notes par *GILBERT CHINARD. (Institut français de Washington. Historical documents.

Cahier VIII.) Baltimore, Johns Hopkins Press. Pp. xxiii, 87. ($2.75) (*C.H.R.*, Dec.)

DAFOE, JOHN W. *Canada an American nation.* (Columbia University lectures, Julius Beer Foundation.) N.Y., Columbia University Press. Pp. 134. ($2.00) (*C.H.R.*, Sept.; *N.Y.T.*, May 12; *Q.Q.*, summer; *S.N.*, May 18.)

DION, ALBERT. *Histoire primitive de la paroisse de Saint-Thomas de Montmagny.* Ptie. I: *Topographie de Montmagny.* Québec, L'Action catholique. Pp. 208. (*Canada français*, fév., 1936; *Revue des livres*, nov.)

DUPIN, PIERRE. *Anciens chantiers du St.-Maurice.* (Pages trifluviennes, série B, no. 7.) Les Trois-Rivières, Le Bien Public. Pp. 132.

*FORBIN, VICTOR. *La grande passion d'un petit peuple.* Paris, Baudinière. Pp. 255. (An historical and contemporary account of the Acadians.)

*LA RONCIÈRE, Ch. de. *Au fil du Mississipi avec le père Marquette.* Paris, Bloud et Gay. Pp. 192.

*LE BLANT, ROBERT. *Un colonial sous Louis XIV: Philippe de Pastour de Costebelle, gouverneur de Terre-Neuve, puis de l'Ile Royale (1661-1717).* Dax (Landes), France, Pradeu. Pp. 256. (*C.H.R.*, Dec.)

MCCLUNG, NELLIE L. *Clearing in the west: My own story.* Toronto, Thomas Allen. Pp. 378. ($2.50) (*C.B.*, Nov.; *N.Y.T.*, March 29, 1936; *S.N.*, Oct. 12.)

MORSE, W. I. (ed.). *Acadiensia Nova (1598-1779): New and unpublished documents and other data.* 2 vols. London, Quaritch. Pp. xix, 222; 170. (£2 10*s.*) (*C.H.R.*, March, 1936; *D.R.*, Jan., 1936; *T.L.S.*, Dec. 28.)

A peep behind the scenes. Issued on the occasion of the sixteenth annual convention of the Canadian Weekly Newspapers' Association held at the Royal York Hotel, Toronto, on July 25, 26 and 27, 1935. Orillia, Packet and Times. Pp. 31. (Contains a chapter on the early press in York, Simcoe, and Muskoka.)

*QUINEL, CHARLES et *MONTOON, A. de. *Contes et récits du Canada.* (Contes et légendes de tous les pays.) Paris, Fernand Nathan. Pp. 255. (15 *frs.*) (Written to acquaint French boys and girls with history and legends of French Canada.)

*TALBOT, FRANCIS. *Saint among savages: The life of Isaac Jogues.* N.Y. and London, Harper. Pp. ix, 466. ($4.00) (*N.Y.T.*, Feb. 9, 1936; *T.L.S.*, March 14, 1936.)

TESSIER, ALBERT. *Trois-Rivières, 1535-1935: Quatre siècles d'histoire.* Les Trois-Rivières, Le Nouvelliste. Pp. 199.

TOWNSLEY, B. F. *Mine-finders: The history and romance of Canadian mineral discoveries.* Ill. by EVAN MACDONALD. Toronto, Saturday Night Press. Distributed by Macdonald Galleries, 26 Grenville St. Pp. [viii], 246. ($3.00) (Provides the historical background for the poetry and prose of the mining country.)

Waterloo Historical Society. *Twenty-first and twenty-second annual reports, 1933 and 1934.* Kitchener, Ont., The society. Pp. 154. (Various articles throw light on the cultural history of Waterloo County.)

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C. Selected Studies in Contemporary Background

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E. Criticism of Canadian Literature

(*a*) General and Miscellaneous

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(*b*) Poetry

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(*c*) Fiction

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(*d*) Drama

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F. Selected Publications in Arts and Crafts in Canada

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Canadian National Exhibition. *Catalogue: British painting and sculpture, Canadian painting and sculpture, British and Canadian water colours, British and Canadian graphic and applied art, international photography.* Toronto, T. H. Best Pr. Co. Pp. 160.

Davies, Blodwen. *A study of Tom Thomson: A story of a man who looked for beauty and for truth in the wilderness.* Toronto, Discus Press, 31 Pleasant Blvd. Pp. xvi, 133. ($3.50) (*C.F.*, April, 1936; *S.N.*, Jan. 11, 1936.)

Hale, Katherine. *Canada's Peace Tower and Memorial Chamber designed by* John A. Pearson: *A record and interpretation.* Dedicated by the architect to the veterans of the Great War. Toronto, Oshawa, Whitby, Munday-Goodfellow Pr. Co. Pp. 29. (50c.)

MacMillan, Ernest. *The king shall rejoice in thy strength: Jubilee anthem.* Oakville, Ont., Frederick Harris Co. Pp. 11. (15c.)

———————— *Six bergerettes du Bas Canada* (for voices with accompaniment of oboe, viola, cello and harp). London, Oxford. Pp. 28. ($2.50)

Radio and the composer: The economics of modern music. With a foreword by *Sir Edward German. London, Ivor Nicholson and Watson. (A section is devoted to the activities of the Canadian Performing Rights Society.)

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*Winter, Fritz G. M. *Old forts in Upper Canada.* (Bulletin no. 146, School of Engineering Research, School of Architecture, University of Toronto.) Written under the direction of Professor E. R. Arthur. [Toronto, University of Toronto Press.] Pp. 28. (*C.H.R.*, Sept.)

Arthur, E. R. "Architecture" (*The encyclopedia of Canada* ed. W. S. Wallace, Toronto, 84-7). Barbeau, Marius. "Anciens orfèvres de Québec" (*La Presse*, Montréal, 1 juin, 73), "Krieghoff découvre le Canada" (*Mémoires de la Société Royale du Canada*, série 3, XVIII, sect. 1, mai, 1934 [1935], 111-8), "Laurentian wood carvers" (*Can. Geog. J.*, XI, Oct., 181-90), "Native Quebec art" (*S.N.*, Jan. 12, 16), "Two master carvers of ancient Quebec" (*D.R.*, XV, Oct., 287-92). Bovey, Wilfrid. "The educational value of handicrafts" (*School*, Ontario College of Education, XXIV, Nov., 183-8; reprinted in *Journal of Education for Nova Scotia*, ser. 4, VI, Dec., 933-8). Brown, Audrey Alexandra. "Art and Canadian life" (*D.R.*, XV, Oct., 340-2). Buchanan, Donald W. "David B. Milne" (*C.F.*, XV, Feb., 191-3), "Embryology on a wall: The Pickering College mural" (*ibid.*, Jan., 154-5—description of a mural by

Harold Haydon), "Naked ladies" (*ibid.*, April, 273-4—on nude paintings in Canada), "Neither Cézanne nor Manet" (*ibid.*, March, 233-4—a note on Canadian art galleries and on private art collections). CAMERON, VIOLA. "French art in Montreal" (*S.N.*, Sept. 21, 8). "Canada" (*Studio*, CX, Sept., 186, 187—notes on current events in Canadian art). "La Canadienne française et les arts" (*Almanach de la langue française*, XXI, Montréal, Lévesque, 59-69). COLGATE, WILLIAM G. "Impressions of the Canadian National Exhibition" (*Studio*, CIX, Jan., 43), "Royal Canadian Academy annual exhibition" (*ibid.*, Feb., 110-1), "A young Canadian painter, Franklin Arbuckle" (*ibid.*, CX, Oct., 224-5). KELLS, EDNA. "Prairie artist wins renown" (*Country Guide*, Oct., 21—an account of Edward Frederick Hagell). LISMER, ARTHUR. "Art and adult education" (*C.F.*, XV, Jan., 150-2), "Art and child development" (*Can. Comment*, IV, March, 16-8), "Art in a changing world" (*ibid.*, Feb., 22-3), "The art of appreciation" (*ibid.*, April, 18-21). MCDONALD, GLADYS CHRISTENA. "Tourist of the forties" (*Can.*, LXXXIV, Sept., 8, 34-5—account of Paul Kane's journey across Canada in 1846). MCINNES, G. CAMPBELL. "Canada's institutional Père Tanguy" (*C.F.*, XV, Dec., 394-5—note on the National Gallery at Ottawa and on Canadian art), "World of art" (regular section in *S.N.*). MACTAVISH, NEWTON. "Art" (*The encyclopedia of Canada* ed. W. S. WALLACE, Toronto, I, 98-111). MARSH, ANNETTE. "Oxen drinking, painted by Horatio Walker" (*School*, Ontario College of Education, XXIV, Nov., 199-202), "Portraits in the O.S.A. exhibition" (*ibid.*, XXIII, April, 696-700), "Winter landscape, painted by Cornelius Krieghoff in the National Gallery at Ottawa" (*ibid.*, Dec., 287-9). MASSICOTTE, E. Z. "Les deux musiciens Braunies" (*B.R.H.*, XLI, nov., 641-3), "Le sculpteur Bolvin" (*ibid.*, sept., 568-70), "Violons et luthiers" (*ibid.*, avril, 213-7). MORISSET, GÉRARD. "La collection Desjardins" (*Canada français*, XXII, janv., 427-40; fév., 552-61; mars, 620-5; avril, 734-46; mai, 855-68; XXIII, sept., 37-48; nov., 226-34). "Notable collection of Canadian paintings" (*Canadian Homes and Gardens*, Jan.-Feb., 20, 52—The Hon. Vincent Massey's collection at Batterwood House, Port Hope). P., W. J. "Art in Manitoba" (*S.N.*, March 16, 6). STEELE, C. FRANK. "Canadian sculptress" (*S.N.*, Aug. 31, 12—Doris Le-Cocq). "The Vancouver School of Art" (*Studio*, CIX, June, 330-1). VICKERS, G. STEPHEN. "September gale" (*Quarterly*, McMaster University, XLV, Nov., 7-9—discussion of Arthur Lismer's painting).

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II. POETRY

(*a*) Books

BELCHER, BEAUFORT. *Radical ridicule.* Decorations by EVAN MACDONALD. Toronto, Macdonald Galleries. Pp. 78. ($1.50)

BOREHAM, MARGARET BOSSANCE. *Little white boats.* London, Stockwell. Pp. 72. (*3s. 6d.*)

BOURINOT, ARTHUR S. *Selected poems (1915-1935).* With a note by Sir ANDREW MACPHAIL. Toronto, Macmillan. Pp. x, 90. ($2.00) (*D.R.*, Jan., 1936; *Q.Q.*, winter, 1935-6.)

BOWEN, M. H. *Winnowaia.* With a foreword by FRANK OLIVER CALL. Sherbrooke, P.Q., Page-Sangster Pr. Co. Pp. 39.

BRIEN, ROGER. *Faust aux enfers, poèmes.* Montréal, Les éditions du Totem. Pp. 169. ($1.00)

BURTON, VIOLET. *No stones to throw and other poems.* London, Stockwell. Pp. 12. (15c.)

Calgary Branch, Canadian Authors' Association, Poetry Group. *Collected poems.* N.p. Pp. 39.

CARSLEY, SARA E. *Alchemy and other poems.* Toronto, Macmillan. Pp. vi, 61. ($1.50)

COLLINS, ALICE ROGER. *Green shutters and other thoughts.* [Walkerton, Ont.], Gazette Pr. Pp. 47.

The crescent moon: A magazine of original verse by Canadian prairie writers. Issued in connection with the Prairie Poetry Club. Moose Jaw, Crescent Press. [May be obtained from editor, C. J. Greene, 15 Athabasca St. E., Moose Jaw.] Spring, 1935. Pp. 36. (20c.) (2 issues only of magazine produced—1st in fall, 1934; ceased publication.)

DALTON, ANNIE CHARLOTTE. *Lilies and leopards.* Toronto, Ryerson. Pp. x, 68. ($2.00) (*C.B.*, Jan. 25, 1936; *Q.Q.*, winter, 1935-6; *S.N.*, Dec. 21.)

EBBS-CANAVAN, FRANCES. *Harvest of dreams.* (Ryerson poetry chap books.) Toronto, Ryerson. Pp. 12. (50c.)

Edmonton Branch, Canadian Authors' Association. *Alberta poetry year book, 1934-35.* Edmonton, Institute Press. Pp. 31.

FISHPOOL, J. F. *Sparks from the anvil.* St. Thomas, Ont., Municipal World. [The author, 465 Talbot St., St. Thomas.] Pp. 47. (50c.)

See also FORAN, ETHEL URSULA, section V*a*.

FOX, ANNIE MARION. *Questing and other poems.* Toronto, The author, 257 Jarvis St. Pp. 16.

FRANCOEUR, JACQUELINE. *Aux sources claires.* Ill. de SIMONE HUDON. Montréal, Lévesque. Pp. 150. (Prix David, 1935.) (*Canada français*, Nov.; *Revue des livres*, fév., 1936.)

GHENT, PERCY. *Vagrant rhymes.* Toronto, The author, 425 St. Clair Ave. E. Pp. 21. (50 copies printed on old newspaper press at Sundridge, Ont.)

GILPIN, LOIS A. *Easter Sunday, early, and other poems.* Vancouver, Vancouver Stationers, 549 Homer St. [The author, 138 W. 13th St.] Pp. 18.

GOULD, ALICE KATHRYN. *By the Rideau: A tale of Smiths Falls in song and story.* [Smith Falls], Record-News. Pp. 32.

GRIGSBY, JOAN S. *The orchid door, ancient Korean poems*, collected and done into English verse. Ill. by LILIAN MILLER. Kobe, J. L. Thompson. ($3.00)

GUERTIN, RAPHAËLLE-BERTHE. *Confidences, poèmes.* Joliette, L'Action populaire. Pp. 127. (75c.) (*Revue des livres*, fév., 1936.)

GUSTAFSON, RALPH. *The golden chalice.* London, Ivor Nicholson and Watson. [Toronto, Reginald Saunders]. Pp. 105. (75c.) (*D.R.*, July; *Q.Q.*, autumn; *S.N.*, March 9; *T.L.S.*, March 21.)

HEATON, HUGH. *The story of Madam Hen and little Horace.* Ill. by H. E. M. SELLEN. Toronto, Heaton Pub. Co. Distributed by McClelland and Stewart. Pp. 37. (50c.) (For children.) (*S.N.*, Jan. 11, 1936.)

JAQUES, EDNA. *My kitchen window.* Toronto, Thomas Allen. Pp. ix, 83. ($1.00)

KIRKCONNELL, WATSON (trans.). *A Polish miscellany* (reprinted from *Slavonic Review*, XIV, July). Pp. 10.

———— *To Horace: Verses composed for the Horace Bimillenary Celebration, held under the auspices of the University of Manitoba, Dec., 1935.* Privately printed for the author. Pp. 4.

LAMONTAGNE-BEAUREGARD, BLANCHE. *Dans la brousse: Poèmes.* Montréal, Granger. Pp. 215. (90c.)

LANCTOT, ALBERTE. *La vie s'ouvre . . . intimités.* Montréal, Le Devoir. Pp. 150. (75c.)

LANG, C. D. *Rhymes of a proper roughneck.* Winnipeg, Jackson Trade Pub. Co. Pp. 47.

LLOYD, CECIL FRANCIS. *Landfall: The collected poems of Cecil Francis Lloyd.* Toronto, Ryerson. Pp. xi, 47. ($1.50) (*D.R.*, Jan., 1936; *Q.Q.*, winter, 1935-6.)

MACDONALD, WILSON. *Quintrains of "Callender" and other poems.* Ill. by GUY RUTTER. Toronto, Reginald Saunders. Pp. 46. ($1.50) (1st ed. published under title *Paul Marchand*, 1933; 2nd ed., revised to include *Quintrains of Callender.*)

———— *The song of the undertow and other poems.* Toronto, Reginald Saunders. Pp. 175. ($2.50) (*C.B.*, Dec.; *T.L.S.*, Dec. 7.)

MACHAR, AGNES MAULE. *The Thousand Islands.* (Ryerson poetry chap-books.) Toronto, Ryerson. Pp. 16. (50c.)

MACINNES, TOM. *Rhymes of a rounder.* Vancouver, Sasamat Pub. Co. Pp. 136. ($1.50)

MARTIN, MARTHA. *Come into my garden: A collection of flower and tree poems.* New York, Beekman Hill Press, 111 E. 26th St. [The author, 23 W. 89th St.] Pp. 61. ($1.35)

MERRIN, GWENDOLEN M. *Symphony and other poems.* Toronto, The author, 158 Ranleigh Ave. Pp. 15. (50c.)

Montreal Branch, Canadian Author's Association, Poetry Group. *Poetry year book, 1935.* Pp. viii, 47. (50c.)

MORRIS, MELBA. *Through casement windows.* Owen Sound, Bates Advertising and Pr. Service. Pp. 38.

NEASE, LILLA STEWART and ROCHE, HENRY. *Pastures new.* Picton, Times Pub. Co. Pp. 24.

NIGHTINGALE, WINNIFRED M. *Humbly yours.* [Guelph, The author]. Pp. 24. (50c.)

Nova Scotia Branch, Canadian Authors' Association. *An Acadian sheaf: Selections from current Nova Scotian poetry.* Vol. II. *1935.* Halifax, Macnab Pr. Pp. vi, 69. (50c.) (Can be procured from Mrs. Harry Piers, 152 Shirley St., Halifax.)

PEARCE, PEGGY. *The wayside grasses.* (Ryerson poetry chap-books.) Toronto, Ryerson. Pp. 10. (50c.)

PILCHER, CHARLES VENN. *"To Bethlehem came Mary mild" and other hymns and tunes.* Oxford. Pp. 4. (15c.) (Music and words.)

———— *Twelve hymns and tunes.* Oxford. Pp. 15. (35c.) (Music and words.)

PORTER, JACKE E. *The stopper's out.* Yarmouth, N.S., R. H. Davis and Co. Pp. 92.

PRATT, E. J. *The Titanic.* Toronto, Macmillan. Pp. 42. ($1.50) (*C.F.*, Jan., 1936; *Q.Q.*, winter, 1935-6; *S.N.*, Nov. 16; *T.L.S.*, March 21, 1936.)

Prospector. *Lonely trails by the prospector.* Victoria, Victoria Pr. and Pub. Co. Pp. 170.

PROWER, NELSON. *Sonnets and other verses.* Vancouver, Roy Wrigley. [The author, 4908 Carleton St., Vancouver.] Pp. 29. (10c.)

REED, WILFRED JOSEPH. *The empire of the north and other imaginative stories of the past and future.* Vancouver, Roy Wrigley. Pp. 129. ($1.00)

———— *Stories of travel.* Vancouver, Roy Wrigley. Pp. 126.

REMI, E. C. *À l'Immaculée.* Québec, Frères des Écoles Chrétiennes, Chemin Sainte Foy, Impr. P. Larose. Pp. 40. (*Canada français*, mai.)

———— *Soupirs du coeur.* Québec, L'auteur, Sainte-Foy-est. Pp. 68.

RITCHIE, ELIZA. *In the gloaming.* Halifax, Weeks Pub. Co. Pp. 23. (50c.)

ROBINSON, HAROLD. *Prairie days and other verses.* Printed privately. Pp. 67.

RUSSELL, MARGARET CLARKE. *The silly moon and other verse.* Ill. by MILDRED KINDY RUSSELL. London, Stockwell. Pp. 48. (2*s.*) (For children.)

SANDERCOCK, W. CLARK. *The dance in the buffalo skull and other poems.* Toronto, Reginald Saunders. Pp. 156. ($2.00) (*C.F.*, Jan., 1936.)

Saskatchewan Branch, Canadian Authors' Association. *Saskatchewan poetry year book, 1935-1936.* Regina, Western Printers Assoc. Pp. 38.

SCOTT, DUNCAN CAMPBELL. *The green cloister: Later poems.* Toronto, McClelland and Stewart. Pp. 96. ($1.50) (*Q.Q.*, winter, 1935-6; *S.N.*, Dec. 21.)

SNOW, VICTORIA LANGTON. *Sparks from a kitchen fire.* Toronto, Nelson. Pp. 143. ($1.00)

SPROULE, DOROTHY. *Earth and stars.* Montreal, Mercury Press. Pp. 46.

STEPHEN, A. M. *Verendrye: A poem of the New World.* Toronto and Vancouver, Dent. Pp. xi, 66. (*C.B.*, Nov., and Jan. 25, 1936; *Q.Q.*, winter. 1935-6; *T.L.S.*, Dec. 14.)

TRANTER, G. JOY. *Winged words.* Winnipeg, Wallingford Press. Pp. 20.

Vancouver Poetry Writers' Group. *Poems, 1933-34.* Vancouver, Commonwealth Press. Pp. 39.

Victoria and Islands Branch, Canadian Authors' Association, Poetry Group. *Victoria poetry chapbook: A year book.* Victoria, Clarke Pr. Co. Pp. 26. (25c.)

VLASSIS, GEORGE DEMETRIOS. *Canadian poets in modern Greek.* Toronto, The author, Central Y.M.C.A. Pp. 44 (mimeo.).

WALLACE, HORATIO. *Poems and songs of life.* London, Wright and Brown. Pp. 96. (2*s.* 6*d.*)

[WARD, B. A.] (Flare-Pistol Pete.) *Verey lights from the listening post.* Ill. by SY. MOYER. Vancouver, Commonwealth Press. Pp. 64.

WESTACOTT, FLORENCE. *"The city dweller" and other poems. . . .* Toronto, Sovereign Press. [The author, 1529 Bathurst St.] Pp. 40. (*C.B.*, Nov.)

WISE, WILLIAM H. *Of four and forty years.* Toronto, The author, 3 Hogarth Ave. Pp. 59.

(*b*) Separate Poems

Poems by the following writers have been printed in periodicals.[3]

Walter Abell (*D.R.*, April); Jean Alexander (*Ch.*, Nov.); Anne M. Angus (*C.F.*, Jan.); Frances R. Angus (*C.F.*, April; *D.R.*, Oct.); E. B. M. Austin (*S.N.*, Oct. 26); Elise Aylen (*S.N.*, July 20); L. E. E. Barry (*Literary America*); Mabel Beddoe (*S.N.*, July 13); Irene C. Benson (*C.B.*, Dec.); Nathaniel A. Benson (*Can.*, Jan.); Clara Bernhardt (*C.B.*, March; *S.N.*, Jan. 5, May 4, 18); Molly Bevan (*Can. Churchman*, Dec. 19); Edna A. Boyd (*Vagabond*, Toronto, Dec.); Ethel E. Boyd (*C.B.*, June, Aug.; *Calgary Herald, Edmonton Journal, National Home Monthly, Winnipeg Free Press*); Jessie D. Boyd (*Calgary Herald, Victoria Colonist, Winnipeg Free Press*); S. M. Brooks (*Ch.*, Sept.); Charles Bruce (*Can.*, Oct.); E. Rosamond Burgess (*C.B.*, March, Aug.); Hilda Calcutt (*Can.*, Dec.); A. E. Calnan (*Can.*, Nov.); D. D. Calvin (*S.N.*, July 20); Amy Campbell (*Ch.*, March); Raymond Card (*S.N.*, Aug. 31); Helen T. Carrington (*Can. Churchman*, Dec. 19); Sara E. Carsley (*C.B.*, March); Elaine M. Catley (*Calgary Herald*, Jan. 26, Feb. 9, April 11, May 8, June 1, 11, 24, Aug. 17, Oct. 5, 26); Edward J. M. Church (*New Outlook*, June, July, Aug.; *Western Recorder*, May); George Herbert Clarke (*Q.Q.*, autumn; *S.N.*, Oct. 19); Lucy Gertrude Clarkin (*C.B.*, March, June; *Charlottetown Guardian; Extension Mag.*, Chicago; *Magnificat Mag.*, New Haven; *Red and White*, St. Dunstan's University; *Spirit*, N.Y.); Charles Clay (*Pathfinder*); S. A. Coblentz (*C.B.*, March); Leo Cox (*Can.*, Sept.; *Foreign Travel*, N.Y.; *National Home Monthly; S.N.*, Jan. 5); S. D. Craig (*Maclean's*, Jan. 1, reprinted from *Victoria Times*); Alan Creighton (*C.F.*, Jan., March; *Ch.*, Sept., Dec.; *S.N.*, Jan. 5, June 1, 8); Lotta C. Dempsey (*Ch.*, May); Elizabeth Donaldson (*C.B.*, March); Gilean Douglas (*C.B.*, Sept., Dec.; *C.F.*, Nov.; *S.N.*, April 20); A. R. Downe (*Calgary Herald*); Mentie Du Val (*C.B.*, March); Frances Ebbs-Canavan (*Can. League*, March, April, May; *Victoria Colonist*, Oct.); Ella H. Eckel (*Can.*, Sept.); Sidney C. Ells (*Can. Geog. J.*, Dec.); Walter H. Fenton (*Q.Q.*, summer); Doris Ferne (*Christian Science Journal*, Dec.; *Victoria Colonist*, Feb. 14; *Western Recorder*, Feb., March, July); E. Fewster (*D.R.*, April); H. E. Foster (*Charlottetown Guardian*); Donald A. Fraser (*Edmonton Journal; Jewish Forum*, N.Y., Aug.; *National Home Monthly*, June; *Onward*, May 18; *Vancouver Province; Vancouver Sun; Victoria Times; Western Recorder*, March); Ruby Friedman (*C.F.*, April); Elizabeth Garbutt (*Calgary Herald; N.Y. Times*); John W. Garvin (*C.B.*, March); Eric F. Gaskell (*C.B.*, June, Sept.; *S.N.*, Nov. 16); Elsa Gidlow (*S.N.*, March 2, June 1, Nov. 9); Eric Gilmour (*S.N.*, April 20); E. A. Goddard (*C.B.*, June); Mona Gould (*Can.*, Oct.; *Ch.*, Oct., Dec.; *C.C.*, May, Dec.; *S.N.*, Feb. 23, Aug. 24); A. S. Gunn (*C.B.*, March); Ralph Gustafson (*S.N.*, April 27); G. H. Haddow (*S.N.*, Jan. 26); Charles Haight (*S.N.*, March 2); Katherine Hale (Mrs. John Garvin) (*S.N.*, Feb. 2, Nov. 30); John Hanlon (*Ch.*, June); Verna L. Harden (*Can.*, Nov.); Alice

[3]For much of this information we are indebted to the various poetry groups of the Canadian Authors' Association. (Poetry published in the daily papers is listed only when it has been specially drawn to our attention.) A scrap-book of clippings has been compiled for the use of the surveyor; and this is now on file in the Quarterly office.

HARPER (*C.B.*, March); ELIZABETH HASTINGS (*Ch.*, July); ELMA P. HELGASON (*Ch.*, Nov.); ANNE-MARIE HERPIN (*Canada français*, mai); FRANÇOIS HERTEL (*L'Action universitaire*, Université de Montréal, déc.); A. BEATRICE HICKSON (*D.R.*, Oct.); AGNES I. A. HILL (*Animal Life Mag.*, Toronto; *Animals' Friend*, Eng.; *Arrow Mag.*, Edmonton; *Calgary Herald*; *C.B.*, March; *Silhouettes Mag.* Calgary; *Wellington Journal*, Eng.; *Western Catholic*, Edmonton; *Winnipeg Free Press*); LETTIE ANNE HILL (*Calgary Herald*); E. H. A. HOME (*C.B.*, March); H. L. HUXTABLE (*C.B.*, March); ISA G. JACKSON (*Ch.*, March); FLORENCE B. JACOBS (*C.B.*, June); EDNA JAQUES (*Ch.*, July, Nov.; *Maclean's*, April 1, May 1, Aug. 1, Nov. 1); ELLEN L. JONES (*Animals' Friend*, Eng.; *Calgary Herald*; *Overseas Mag.*, Eng.); LEO KENNEDY (*C.F.*, Aug.); AMABEL KING (*Vagabond*, Toronto, Nov., Dec.); WATSON KIRKCONNELL (*C.F.*, Feb., *pseud.* "Tam Rabson;" *Evening Tribune*, Winnipeg, May 24, also in *Warsaw Weekly*, June 14; *Gazeta Katolicka*, Winnipeg, Nov. 6; *National Home Monthly*, May; *Western Baptist*, Dec.); ELEANOR KYLES (*S.N.*, July 13, Oct. 26); J. L. (*D.R.*, Jan.); F. E. LAIGHT (*New Mag.*, Oct.); RICHMOND LATTIMORE (*C.F.*, Jan.); D. V. LE PAN (*Q.Q.*, winter; *Undergraduate*, 1935); KENNETH LESLIE (*D.R.*, July); C. F. LLOYD (*C.B.*, March; *C.F.*, Nov.; *S.N.*, Jan. 5, Nov. 9, Dec. 7); E. M. LLOYD (*C.F.*, July); WILSON MACDONALD (*C.B.*, March); MABEL MCINTOSH (*Vagabond*, Toronto, Dec.); L. A. MACKAY (*S.N.*, Dec. 14); SARA J. MCKAY (*Writers' Studio*, Toronto, Oct.); VERA MCKIM (*Calgary Herald*); FLORIS C. MCLAREN (*N.Y. Sun*, Feb.; *Vancouver Province*); MADELINE MCLIMONT (*Echoes*, June); ELIZABETH MCMURTRY (*Can.*, Sept.); ANNE MARRIOTT (*Great Thoughts*, Eng., Feb.; *Western Recorder*, July); G. M. MERRIN (*Vagabond*, Toronto, Nov.); MARGARET MILLER (*S.N.*, Jan. 19, Feb. 16, April 13, May 18, June 15, July 20, Oct. 19); J. LEWIS MILLIGAN (*S.N.*, June 15); MARGARET MINAKER (*C.B.*, March); ALAN MONK (*S.N.*, Jan. 4, March 9, May 11, 18); L. M. MONTGOMERY (*Can.*, Jan.; *S.N.*, April 13); MARGARET MOODIE (*Calgary Herald*; *Canadian Student*; *Missionary Monthly*, Toronto; *Toronto Mail and Empire*); ELIZABETH M. MORRISON (*Ch.*, May); CHARLES M. NIXON (*Vagabond*, Toronto, Nov.); O'BRIEN (*C.F.*, Dec.); VELMA O'NEILL (*Ch.*, Nov.); PAT PAGE (*C.B.*, June); ETHEL A. PAIN (*Calgary Herald*); DEBORAH PASHAK (*Calgary Herald*); KENNETH PATCHEN (*C.F.*, Jan., March); PAYSE (*Canada français*, janv.); M. EUGENIE PERRY (*Scott's Monthly Journal*, N.Y., June; *Western Recorder*, March, June, Oct.); CLAIRE POTHIER (*C.B.*, Feb.); E. J. PRATT (*C.F.*, Nov.; *Q.Q.*, spring); BETTY RATZ (*C.F.*, Aug.); THEODORE GOODRIDGE ROBERTS (*S.N.*, Aug. 10); B. E. ROBINSON (*C.F.*, Feb.); MALCOLM M. ROSS (*C.F.*, Nov.; *S.N.*, April 27); G.E.F.S. (*S.N.*, Jan. 5); HELEN SANGSTER (*S.N.*, Jan. 5, 12, Feb. 9, 23, April 20, May 11, 18, Nov. 23, Dec. 14, 21); THOMAS SAUNDERS (*C.F.*, April); E. MARGERIE SCOTT (*S.N.*, Feb. 2); F. R. SCOTT (*C.F.*, March, Dec.); SERANUS (*S.N.*, Jan. 5); VIRNA SHEARD (*Echoes*, June); REGINA L. SHOOLMAN (*C.F.*, Jan., March); MIRIAM SIMPSON (*C.B.*, March); DIANA SKALA (*C.F.*, Feb.; *S.N.*, Jan. 5, July 6, 13, Aug. 10, 17); BROCK SMITH (*New Mag.*, July-Aug.); VICTOR SOANES (*S.N.*, Jan. 26, April 13, July 13); EDITH F. SOUTH (*S.N.*, March 16, July 6); R. O. SPRECKLEY (*S.N.*, May 11, July 27, Aug. 17); C. F. STEELE (*S.N.*, April 20); ELIZABETH STEVENS (*Vagabond*, Toronto, Dec.); ZEE STEWART (*S.N.*, Jan. 5); CECIL G. STOTT (*C.B.*, Jan., March); ANNIE SUTHERLAND (*Can.*, Jan.); ELIZABETH TATCHELL (*Q.Q.*, spring, summer); MARTHA B. THOMAS (*Ch.*, Sept.); GRACE TOMKINSON (*C.F.*, Feb.); CHRISTINE VAN DEB MARK

(*Calgary Herald*); A. F. VAN HORNE (*New Mag.*, July-Aug.); MARY G. WALL (*Can.*, March); MYNNEL WALLACE (*Ch.*, Aug.); HELEN WAUGH (*C.B.*, March); FLORENCE WESTACOTT (*Vagabond*, Toronto, Dec.); F. C. WHITEHOUSE (*C.B.*, Dec.); IRENE R. WOLFF (*S.N.*, Jan. 5); PERCY WRIGHT (*New Mag.*, July-Aug., Oct.); ELEANOR H. ZIMMERMAN (*Can.*, May).

We have had the opportunity of examining the following journals which have published poetry by undergraduates:

Acadia Athenaeum; Acta Victoriana, Toronto; *Argosy Weekly*, Mount Allison University; *Dalhousie Gazette; Gateway*, University of Alberta; *The Johnian*, St. John's College, Winnipeg; *King's College Record*, Halifax; *McMaster Monthly* (now *McMaster Quarterly*); *The Quill*, Brandon College; *Trinity University Review*, Toronto; *Tuesday Night*, Writers' Club of Regina College; *Undergraduate*, University College, Toronto; *Vox*, Winnipeg.

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III. FICTION

(*a*) Novels, Collections of Short Stories, *etc.*

ACHARD, EUGÈNE. *Le marinier de Saint-Malo: Roman historique canadien.* Montréal, Beauchemin. Pp. 149. (65c.)

[AMY, WILLIAM LACEY] (Luke Allan, *pseud.*). *Behind the wire fence.* London, Arrowsmith. [Toronto, Reginald Saunders]. Pp. 287. (7*s.* 6*d.*)

———————————— *The black opal.* London, Arrowsmith. [Toronto, Reginald Saunders]. Pp. 288. (7*s.* 6*d.*) (*T.L.S.*, Sept. 26.)

BARNARD, LESLIE GORDON. *Jancis.* Toronto, Macmillan. Pp. 245. ($2.50) (*S.N.*, Dec. 14.)

BEATTIE, JESSIE L. *Hill-top.* Toronto, Macmillan. Pp. 276. ($2.00) (*S.N.*, May 4.)

BERNARD, HARRY. *Montcalm se fâche.* (Romans historiques.) Linogravures d'HENRI BEAULAC. Montréal, Lévesque. Pp. 150. (60c.)

BIRD, WILL R. *Maid of the marshes.* Amherst, N.S., The author. Pp. 198.

BJARNASON, BOGI. *Sans the grande passion: A collection of short stories in which, contrary to all rules and conventions of short-story writing, love and sex have no part.* Treherne, Man., The Times. Pp. 122.

BRASSARD, ADOLPHE. *Péché d'orgueil, roman* (éd. 2). Montréal, Impr. des Sourds-Muets. Pp. 262. (65c.) (*Revue des livres*, mai-juin.)

BRODIE, ALFRED E. *The front man.* Toronto, Hugh C. Maclean Publications. Pp. 154. (*S.N.*, Dec. 7.)

BUGNET, GEORGES. *La forêt.* Montréal, Éditions du Totem. Pp. 240. (75c.) (*Revue des livres*, juin.)

CALLAGHAN, MORLEY. *They shall inherit the earth.* Toronto, Macmillan. Pp. 337. (*N.Y.T.*, Oct. 6; *S.N.*, Sept. 21.)

[CLEAVER, SOLOMON]. *Jean Val Jean.* As told by Solomon Cleaver. Toronto, Clarke, Irwin. Pp. vii, 119. ($1.25)

COBB, HUMPHREY. *Paths of glory.* New York, Viking. Pp. 265. ($2.50) (*N.Y.T.*, June 2; *T.L.S.*, Aug. 22.)

CODY, H. A. *The crimson sign.* Toronto, McClelland and Stewart. Pp. 306. ($2.00)

CUNNINGHAM, LOUIS ARTHUR. *Tides of the Tantramar.* Philadelphia, Penn Pub. Co. Pp. 313. ($2.00) (*C.B.*, Nov.; *N.Y.T.*, Oct. 13.)

DAWSON, CONINGSBY. *Inspiration Valley.* Toronto, Ryerson. Pp. 286. ($2.25) (*N.Y.T.*, Aug. 25.)

DE LA ROCHE, MAZO. *Young Renny.* Toronto, Macmillan. Pp. viii, 277. ($2.00) (*N.Y.T.*, May 19; *S.N.*, May 18; *T.L.S.*, May 2.)

DIX, MAURICE B. *The Dartmoor mystery.* London, Ward, Lock and Co. Pp. 320. ($2.00)

——— *The golden fluid.* London, Ward, Lock and Co. Pp. 319. ($2.00) (*T.L.S.*, July 11.)

DOUGLAS, LLOYD C. *Green light.* Toronto, Thomas Allen. Pp. 326. ($2.50) (*N.Y.T.*, March 17; *T.L.S.*, Aug. 8.)

DUFOUR, JOSEPH-DONAT. *Vers les sommets, roman.* Sherbrooke, L'auteur, 38 rue Québec. Pp. 224. (75c.) (*Revue des livres*, oct.)

EVANS, ALLEN ROY. *Reindeer trek.* Toronto, McClelland and Stewart. Pp. viii, 269. (*C.B.*, Dec.; *N.Y.T.*, Dec. 1; published in England under title *Meat* by Hurst and Blackett; *T.L.S.*, Nov. 9.)

FILION, LAETITIA. *Yolande, la fiancée.* Lévis, Le Quotidien. Pp. 188. (75c.) (*Revue des livres*, nov.)

[GORDON, CHARLES WILLIAM] (Ralph Connor, *pseud.*). *The rebel Loyalist.* Toronto, McClelland and Stewart. Pp. 328. ($2.00) (*N.Y.T.*, Dec. 15.)

GRAHAME, GORDON. *Antoine, the fearless.* London, Melrose. [Toronto, Ryerson]. Pp. 288. (7*s.* 6*d.*) (*T.L.S.*, Oct. 10.)

——— *The voodoo stone.* Ill. by REGINALD MILLS and T. H. SOMERFIELD. Toronto, Ryerson. Pp. 254. ($1.25)

GREGORY, CLAUDIUS. *Solomon Levi.* Toronto, George J. McLeod. Pp. 400. ($2.00) (*T.L.S.*, July 11.)

GREY OWL (WA-SHA-QUON-ASIN). *The adventures of Sajo and her beaver people.* Toronto, Macmillan. Pp. xix, 256. ($2.00) (*T.L.S.*, Sept. 19; Nov. 30.)

HANSON, NELL. *Winds of pity.* London, John Murray. [Toronto, Musson]. Pp. 332. ($2.00) (*D.R.*, July; *S.N.*, June 15; *T.L.S.*, March 21.)

HARDY, W. G. *Father Abraham.* London, Lovat Dickson. Pp. 416. ($2.50) (*S.N.*, April 27.)

HARVEY, JEAN-CHARLES. *Sébastien Pierre: Nouvelles.* Lévis, Le Quotidien. Pp. 227. ($1.00) (*Revue des livres*, mai.)

HODGSON, JOHN C. J. *Lion and lily: A story of New France.* Ill. by PAULINE LARIVIÈRE. Montreal, Renouf Pub. Co. Pp. 281. (*S.N.*, June 15.)

KELLER-WOLFF, GUSTAVE. *La tragédie de la forêt, roman.* Montréal, L'Éditeur, 4150 rue Sherbrooke ouest. Pp. 153. (60c.)

KENNEDY, JOHN DEN. *In the shadow of the Cheka.* Toronto, Nelson. Pp. vi, 320. ($2.00) (*N.Y.T.*, Oct. 20.)

KNOX, GILBERT. *The kinder bees.* London, Lovat Dickson and Thompson. [Toronto, Macmillan]. Pp. 316. ($2.00) (*S.N.*, June 15; *T.L.S.*, March 7.)

LACERTE, A. B. *Le vieux lion Rex, suivi de fées et lutins, les lys aux blanches corolles,* [et] *l'moribond.* Montréal, Beauchemin. Pp. 79. (Stories for children.)

LALLIER, JOSEPH. *Le spectre menaçant, roman canadien.* éd. 3. Montréal, L'Action paroissiale. Pp. 257. (*Revue des livres*, juillet-sept.)

LEONARD, GRACE E. P. *The Canadian family Robinson: A modern tale of the shipwreck and subsequent adventures of a family.* Ill. by R. H. BROCK. London, "Boy's Own Paper." [Toronto, The Upper Canada Tract Society]. Pp. 254. ($1.25)

LEWIS, JOSEPHINE. *Santa Claus and Jack Frost: Story for the children.* London, Stockwell. Pp. 80. (50c.)

MCCLUNG, NELLIE L. *Clearing in the West* (see above List I B).

MCCULLOCH, JOHN HERRIES. *Dark acres.* Edinburgh and London, Moray Press. Pp. 318. (*7s. 6d.*)

———. *The men of Kildonan: A romance of the Selkirk settlers.* Edinburgh and London, Moray Press. Pp. 278. (*7s. 6d.*)

MACPHERSON, DONALD. *Go home unicorn.* London, Faber and Faber. Pp. 271. ($2.00) (*S.N.*, Dec. 28; *T.L.S.*, Sept. 19.)

MONTGOMERY, L. M. *Mistress Pat: A novel of Silver Bush.* Toronto, McClelland and Stewart. Pp. 338. ($2.00) (*S.N.*, Oct. 12.)

NIVEN, FREDERICK. *The flying years.* London, Collins. Pp. 284. ($2.00) (*T.L.S.*, Feb. 28.)

O'BRIEN, AGNES. *Winnowing.* Toronto, Extension Print. Pp. iv, 483.

PACKARD, FRANK L. *Jimmy Dale and the missing hour.* N.Y., Doubleday. Pp. 310. ($2.25) (*T.L.S.*, May 30.)

POLLOCK, FRANCIS. *Bitter honey.* Toronto, Nelson. Pp. 315. ($2.00) (*S.N.*, Aug. 24; *T.L.S.*, June 13.)

RAINVILLE, PAUL. *"Tibi" (carnet de sanatorium).* Beauceville, Impr. L'Éclaireur. Pp. 265. ($1.00)

REED, ELSE. *A man forbid.* New York, William Morrow. Toronto, McClelland and Stewart. Pp. 281. ($2.25) (*N.Y.T.*, Oct. 27.)

REID, LIONEL. *Bobo Dee.* Ill. by R. DENISON. New York, Oxford. Pp. [50]. ($1.25) (For children.) (*N.Y.T.*, Sept. 22.)

ROY, ARMAND. *Têtes fortes.* Montréal, Éditions du Totem. Pp. 200. (75c.) (Satirical fiction.)

SAINT-AIMÉ, RAOUL. *Sous les plis du drapeau blanc: Roman historique canadien.* (Bibliothèque canadienne, Collection Laval, no. 625.) Montréal, Beauchemin. Pp. 161. (*Revue des livres*, mai-juin.)

SENÉCAL, ADRIENNE. *Le notaire Jofriau.* (Romans historiques.) Montréal, Lévesque. Pp. 149. (60c.) (*Revue des livres*, mai-juin.)

SILVER, BARBARA. *Our young barbarians or letters from Oxford.* London, Macmillan. Pp. viii, 305. ($2.00) (*T.L.S.*, March 28.)

Stories in many moods: A collection of notable short stories by Canadian writers first published in the Canadian magazine. Toronto, Hugh C. MacLean. Pp. 126. (Stories by MORLEY CALLAGHAN, D. K. FINDLAY, BERYL GRAY, R. S. KENNEDY, L. PAUL, F. B. TAYLOR, A. C. TRIMBLE, F. B. WATT.)

STRANGE, WILLIAM. *Sunset in ebony.* Toronto, Macmillan. Pp. 305. ($2.00) (*C.F.* Jan., 1936; *T.L.S.*, Nov. 23.)

SULLIVAN, ALAN. *The great divide: A romance of the Canadian Pacific Railway.* Toronto, Macmillan. Pp. 417. ($2.50) (Adapted and printed as serial story entitled "Track of Destiny" in *Maclean's*, March 15-Aug. 1.) (*S.N.*, Oct. 19; *T.L.S.*, Aug. 29.)

[Taschereau-Fortier, Marie-C.-A.] (Maxine, *pseud.*). *Le tambour du régiment.* Ill. de Maud Devlin. (Romans historiques.) Montréal, Lévesque. Pp. 144. (60c.) (*Revue des livres*, avril.)

Trill, Matthew. *The stranger within.* New York, Frederick A. Stokes. Toronto, McClelland and Stewart. Pp. 319.

Watson, Robert. *When Christmas came to Fort Garry.* Toronto, Ryerson. Pp. 35. ($2.00)

White, Samuel Alexander. *Man scent.* Ill. by the author. London, Country Life. N.Y., Scribner. Pp. 286. ($2.00) (*T.L.S.*, Nov. 30.)

(*b*) Selected List of Short Stories

Abbe, George (*C.F.*, XV, July, 295-6); Atlee, Benge (*Maclean's*, Feb. 1, March 1); Barnard, Leslie Gordon (*Ch.*, April; *Maclean's*, Aug. 1); Bird, Will R. (*Can.*, Jan.); Callaghan, Morley (*The best short stories of 1935* ed. E. J. O'Brien, Boston, Houghton Mifflin, 1935, 103-14—reprinted from *Harper's Bazaar*); Chambers, Bertram A. (*C.F.*, XV, April, 271-2); Clay, Charles (*ibid.*, XV, Feb., 189-90); Evans, Allen Roy (*Maclean's*, April 15, Sept. 15, Oct. 15); Findlay, D. K. (*Can.*, Jan., April, Sept.; *Maclean's*, May 1); Henderson, Robert (*C.F.*, XV, March, 230-2); Innis, Mary Quayle (*ibid.*, XV, Feb., 188-9); Lawn, John (*ibid.*, XV, Dec., 396-7); Miller, Margaret (*Q.Q.*, XLII, autumn, 348-55); Roberts, Sir Charles G. D. (*Ch.*, Oct.); Ross, Sinclair (*Q.Q.*, XLII, spring, 31-42; winter, 1935-6, 451-60); Salverson, Laura Goodman (*Can.*, Aug.); Schull, Joseph (*C.F.*, XV, Jan., 145-6); Turton, M. Conway (*ibid.*, XV, April, 269-71).

(*c*) Some Additional Canadian Periodicals Containing Fiction

Acadia Athenaeum; Acta Victoriana; Canadian; Canadian Home Journal; Canadian National Railways Mag.; Chatelaine; Country Guide, Winnipeg; *Echoes*, Official organ of Imperial Order, Daughters of the Empire; *Maclean's*; *McMaster Quarterly* (formerly *McMaster Monthly*); *New Magazine*, Regina (ceased publication); *Nor'-West Farmer*, Winnipeg; *Toronto Star Weekly; Tuesday Night*, 1935, Writers' Club of Regina College; *Undergraduate*, University College; *Vagabond*, pub. Elson Club, 446 Crawford St., Toronto; *Winnipeg Free Press*, Saturday magazine section.

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IV. DRAMA

(*a*) Published Plays

Allan, Martha. *Summer solstice: A drama in one act.* Toronto, Samuel French. Pp. 36. (35c.)

Barrette, Victor. *Tableaux d'histoire: Quatre pièces inspirées de l'histoire trifluvienne.* (Pages trifluviennes, série C, no. 8.) Les Trois-Rivières, Le Bien Public. Pp. 49. (25c.)

Bullock-Webster, L. *The shadow of the Nile: A play in one act.* Toronto, Samuel French. Pp. 28. (35c.)

CHOQUETTE, ROBERT. *Le fabuliste La Fontaine à Montréal.* (Collection du Zodiaque, "35", VI.) Montréal, Déom. Pp. 311. ($1.00) (Short plays presented on the radio in the summer of 1934.) (*Canada français*, déc.; *Revue des livres*, juillet-sept.; *Revue trimestrielle canadienne*, sept.)

DESILETS, JOSEPH. *Les p'tits livres: Comédie en un acte.* Victoriaville, P.Q., L'auteur. Pp. 80.

DEVLIN, EDWARD WADE. *Rose Latulippe: A Canadian folk-play in one act.* Toronto, Samuel French. Pp. 32. (35c.)

DUMONT, J.-NAP. *Le diable dans les bouteilles: Comédie en un acte.* Québec, L'Action sociale. Pp. 38. (40c.)

FAIRBAIRN, A. M. D. *Plays of the Pacific coast.* Toronto, Samuel French. Pp. 111. (60c.)

FAIRBAIRN, R. EDIS. *When the king smiled: A drama of the resurrection in four scenes.* Toronto, Samuel French. Pp. 24. (35c.)

FARQUHARSON, RICA MCLEAN. *Sure of a fourth: A satirical comedy in one act.* Toronto, Samuel French. Pp. 27. (35c.)

GUILLET, PAUL. *La terre conquise: Drame patriotique en deux actes.* Montréal, L'auteur, 3002 rue Masson. Pp. 29 (mimeo.). (50c.)

IRVINE, WILLIAM. *The brains we trust: A play in three acts.* Toronto, Nelson. Pp. 48. (25c.)

KNIGHT, MARY A. See *Pageants and plays.*

LAMARCHE, GUSTAVE. *Jonathas, tragédie tirée des livres saints avec musique et danse, suivie de Tobie, mystère lyrique.* Montréal, Libr. des Clercs de St-Viateur, 5199 rue Saint Dominique. Pp. 188. ($1.00)

LETSON, MARGUERITE. See *Pageants and plays.*

MACBETH, MADGE. *The goose's sauce: A comedy in one act.* Toronto, Samuel French. Pp. 20. (35c.)

MERCIER-GOUIN, YVETTE O. *Cocktail: Comédie en trois actes.* (Série la scène.) Montréal, Lévesque. Pp. 135. (60c.) (*Revue des livres*, juillet-sept.)

MONTIGNY, LOUVIGNY de. *Les boules de neige: Comédie en trois actes précédée d'un lever de rideau "Je vous aime."* (Théâtre canadien.) Montréal, Déom. Pp. xxiv, 231. ($1.00) (*Canada français*, fév., 1936; *Revue des livres*, oct.; *Revue trimestrielle canadienne*, déc.)

Pageants and plays: Four plays which have been awarded prizes by the Imperial Order of the Daughters of the Empire. Toronto, Nelson. Pp. 57. (25c.) (Three plays by MARY A. KNIGHT and one by MARGUERITE LETSON.)

PALMER, GEORGE ALFRED. *Madam Verite at Bath: A comedy in one act.* Toronto, Samuel French. Pp. 24. (35c.)

PARADIS, N.-HENRI. *La tarentule: Tragi-comédie en cinq actes.* Saint-Hyacinthe, Qué., Impr. Yamaska, 173 Blvd. Girouard. Pp. 91.

PRICE, MARJORIE. *God Caesar: A comedy in one act.* Toronto, Samuel French. Pp. 24. (35c.)

RAMSAY, ALEXANDER. *Coercion: A one act play.* Toronto, Samuel French. Pp. 28. (35c.)

TALBOT, GEORGE R. *Jugement post-mortem: Drame-mystère en un acte.* [Montréal, L'auteur, 5307 6th Ave., Rosemont]. Pp. 15 (mimeo.).

THOMAS, LILLIAN BEYNON. *Jim Barber's spite fence: A comedy in one act.* Toronto, Samuel French. Pp. 32. (35c.)

VOADEN, HERMAN (ed.). *A book of plays for schools and community drama groups in Canada.* Toronto, Macmillan. Pp. xviii, 316. (50c.)

BROWN, BARBARA, *et al.* "Real Christmas gifts: A one-act play" (*Echoes*, Dec., 26-7, 29, 48). CLARKE, GEORGE HERBERT. "The toll-gate: A morality play" (From *Halt and parley and other poems*, Toronto, 1934; republished in *A book of plays* ed. HERMAN VOADEN, Toronto, 51-61). CORNELL, MARY. "The fur coat: A play in one act" (*Echoes*, March, 7-8, 20-1). COX, JANET. "The coward" (*Acadia Athenaeum*, LXI, Dec., 46-50). EDGE, KATHLEEN W. "To the dead man: Dramatized from Charles Dickens' *The lazy tour of two idle apprentices*" (*A book of plays* ed. HERMAN VOADEN, Toronto, 143-67). EVANS, CICELY LOUISE. "Antic disposition" (*8 new one-act plays of 1935* ed. *JOHN BOURNE, London, 147-76). GEORGE, RICHARD. "Food for thought" (*Journal of Education for Nova Scotia*, ser. 4, VI, Dec., 910-20). GOWAN, ELSIE PARK. "The royal touch: A Ruritanian fable" (*C.C.*, VI, May, 18-20—1st place in one-act division of Third Annual Carnegie Trust Play-writing Competition conducted by Extension Department, University of Alberta). JACKSON, DOROTHY. "Jack and Jill and the tree fairies" (*Journal of Education for Nova Scotia*, ser. 4, VI, March, 175-8). KINLEY, MARGARET. "The guest" (*Acadia Athenaeum*, LXI, Dec., 20-30). LUNNEY, J. H. "Au revoir: A dramatic incident in one act" (*Tuesday night*, Writers' Club of Regina College, 6-7, 23). NICHOLL, FREEMAN. "Week-end: A radio play" (*ibid.*, 14-5, 24-5, 27-9). WILSON, DAVID S. "Madame Leclaire" (*Journal of Education for Nova Scotia*, ser. 4, VI, Jan., 63-9).

(*b*) Selected List of Plays Produced

AINSLIE, MARY. "The light on the hill" (Play Workshop, Toronto). ANGLIN, KATHERINE. "Boomerang" (University College Alumnae Dramatic Club, Toronto). ANGUS, MARION ISABEL. Six plays broadcast over British Columbia network of Canadian Radio Commission. ATKINSON, WILLIAM S. "The saving of Gasovania" (St. Andrews Society, Salmon Arm., B.C.). BANKIER, DOUGLAS. "The amateur," "Edward the Professor" (Young Thespians, Belleville, Ont.; and Undergraduate Dramatic Society of Queen's University). BASSETT, HERBERT. "The knife" (Staff Players' Club, Collegiate Institute, Galt, Ont.). BLAISDELL, MARGOT. "Checking up," "Her manager," "How irregular" (Island Theatre Guild, Toronto). BOARD, ANNE M. "The chance of a life-time" (Player's Guild, Hamilton), "Kaleb" (Canadian Radio Commission, Toronto). BROOKER, BERTRAM. "Within: A drama of mind in revolt" (Play Workshop, Toronto). BULLOCK-WEBSTER, L. "The court of love" (Operatic Society, Rockland Ave., Victoria), "The inheritor" (Dwarf Theatre, Victoria), "Remorse" (Beaux Arts, Victoria, B.C. Drama Festival—now being published). BURROWS, ARTHUR. "Improvisation" (Play Workshop, Toronto). CALDWELL, FRED. "Death and the dummy" (Play Workshop, Toronto). CARD, RAYMOND. "The book of great joy of Brother Alfred," "Silver jubilee pageant in honour of the king's jubilee" (Canadian Drama League, Toronto). CLOUGH, GEO. E. "Two's company: A comedy sketch" (Prince Albert Little Theatre Guild, Sask.). COLQUHOUN, KATE. "His blonde dilemma" in 4 acts (partly produced by Young Business Women's Cana-

dian Club and Young Men's Board of Trade, Toronto). CONOVER, DORA SMITH. "The cat and the mushrooms," "Fire from heaven" (Play Workshop, Toronto), "The lie detector" (Playwrights' Studio Group, Toronto), "Lord's will" (Playmakers, Toronto), "The new land," "Wanted" (Playwrights' Studio Group, Toronto). CORMACK, BARBARA VILLY. "Voice from the living" (Calgary Peace Council—1st prize in contest held by Calgary Women's Peace Council). COSENTINO, NICHOLAS. "Moon over Mulberry Street" (opened at Lyceum Theatre, New York, Sept. 5—still running, March, 1936). CRIGHTON, DOROTHY. "Let's be friends" (Peace pageant produced in Victoria). CUNNINGHAM, LOUIS ARTHUR. "Women are bad luck" (Saint John Community Drama League, N.B. Drama Festival). EDMOND, REBY. "J. Decker, Inc." (Curtain Club, Elimination Contest, Dominion Drama Festival, Vancouver Island), "The jewels of the Larucci" (Forbes-Robertson Players, Victoria, B.C. Drama Festival), "The little old weather couple" (St. Margaret's School, B.C. Drama Festival), "The loft" (Forbes-Robertson Players, Victoria, Elimination Contest, Dominion Drama Festival, Vancouver Island), "The road from Ancona" (Curtain Club—1st place in B.C. Drama Festival). EDWARDS, FRANK. "A matter of eugenics" (Saskatoon Little Theatre Club). EVANS, CICELY LOUISE. "Herodias: A play in three acts" (1st place in Third Annual Carnegie Trust Play-writing Competition conducted by Extension Department, University of Alberta). FARQUHARSON, RICA MCLEAN. "Between editions: A newspaper episode" (Playwrights' Studio Group, Toronto). FIELD, JAMESON. "Barent's son," "The clock," "O vain shadow," "The street of St. John" (Play Workshop, Toronto). FOSS, DELLA. 14 radio plays broadcast, Edmonton. FREER, CHRISTOPHER. "The third wish" (Qualicum Beach Players, Upper Vancouver Island Musical Festival, Nanaimo, B.C.). GELLING, HAROLD LAWSON. "O bon Matsuri (Legendary fantasy)" (Reese-Burns Studio Players, B.C. Drama Festival). GOWAN, ELSIE PARK. "God made the country" (University of Alberta Dramatic Society, Alberta Drama Festival), "The hungry spirit" (Edmonton Little Theatre—3rd place in Third Annual Carnegie Trust Play-writing Competition conducted by Extension Department, University of Alberta). GREEN, A. BERTRAM. "The chatelaine," "The Pacifist" (Play Workshop, Toronto). HARDY, W. G. "The pig of Epicurus" (produced at Bimillenary Celebration of the birth of Quintus Horatius Flaccus, at the University of Alberta). HENDERSON, WILMA. "Reflections in a Chinese Pool" (Punch and Judy Theatre, Victoria, B.C. Drama Festival). HOLDEN, JOHN. "City limits" in 3 acts (produced by author, Toronto). IRVINE, WILLIAM. "You can't do that" (being published by Nelson, Toronto). JACOB, FRED. "Charlotte sees her duty" (Fountain Club, Toronto). JACOBSON, P. N. ". . .And sendeth rain" (Western Quebec Drama Festival). JARVIS, STEPHANIE. "The carol play," "The Christmas play," "The crib," "Little brothers of God" in 3 acts, "Little Lord Jesus," "The novice," "Resurrexit," "St. Malo and the wren," "The valiant knight" in three acts, "The watchers" (New Miracle Players, Toronto). KNIGHT, VIRGINIA. "Babes in the woods," "A dollar and a half an hour," "The mighty Mr. Samson" (Play Workshop, Toronto), "Oh Auntie!," "The saint goes by" (Playwrights' Studio Group, Toronto). LANGRIDGE, E. "Hoofs" (produced at Banff). LONSDALE, T. "The choice," "Maister in his ain hoose," "Milk of human kindness" (produced

at Banff). MacCorkindale, Archie. "Casino des Ambassadeurs," "Even God laughed," "Murder in the headlines: A melodrama of New York life," "Nantucket light," "Portrait of a celebrity," "Sailors don't care" (Punch and Judy Theatre Players, Victoria). McMullin, R. "Rebellion at Meeton's," "The worm turns" (Little Theatre, Saskatoon). McNeilly, Leonora. "The cross on the hill," "Ghosts that walk" (Playwrights' Studio Group, Toronto). Marsh, D'Arcy. "Exovede" (produced for radio, Edmonton). Middleton, Jessie Edgar. "Salute to his excellency" (Play Workshop, Toronto). Moore, W. J. "Veneer" (Play Workshop, Toronto). Morrier, Emma. "Rêve du poète," "Va ton chemin" (Cercle dramatique St-Joachim, Edmonton—now being published). Perry, Eugenie. "The little gardeners" (Fairfield Junior Dramatic Club, Victoria), "Meet me at the tearoom" (Croft Players, B.C.). Pratt, E. J. "The iron door" dramatized by Nathaniel Benson; musical setting by Herman Voaden (Play Workshop, Toronto). Price, Marjorie. "The forenoon of a princess: A scene from unwritten history" (Playwrights' Studio Group, Toronto). Reynolds, Lois. "Summer hotel" (Playwrights' Studio Group, Toronto). Reynolds, Mary. "The husband, the lover, the wife and the waif" (Vancouver Little Theatre Association, B.C. Drama Festival). Richards, Ada Stewart. "Pogrom" (Play Workshop, Toronto), "A song for Molly Brannigan" (Playmakers, Toronto). Roberts, E. F. "The critic" (Sefton College, B.C. Drama Festival). Ross, W. E. D. "Problems" (Saint John Community Drama League, N.B. Drama Festival). Sachse, Lillian M. "The magic Christmas tree" (Sunday School of Egerton St. Baptist Church, London, Ont.). Starr, K. G. "Their own women" (Theatre Guild, Brockville). Thorlakson, E. J. "There shall be wings" (produced in Calgary). Vernon-Wood, N. "Destiny" (produced at Banff—chosen for Alberta Drama Festival, 1936). Voaden, Herman. "Hill-land" in three acts (Play Workshop, Toronto). Wharton, L. "Time, the great humorist" (Curtain Club, Elimination Contest, Dominion Drama Festival, Vancouver Island). Willis, A. R. "Bedrock" (Edmonton Little Theatre—2nd place in Third Annual Carnegie Trust Play-writing Competition conducted by Extension Department, University of Alberta).

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V. MISCELLANEOUS PROSE

(*a*) Essays

Broadus, Edmund Kemper. *Saturday and Sunday*. Toronto, Macmillan. Pp. [x], 260. ($2.00) (*Q.Q.*, spring, 1936.)

Chapais, Thomas. *Discours et conférences*. Québec, Garneau. Pp. 510. ($1.60)

Foran, Ethel Ursula. *Springtime fancies*. Montreal, Gazette Pr. Co. [The author, 1007 Canova Road, Model City, Montreal.] Pp. ix, 159.

Groulx, Lionel. *Orientation*. (Collection du Zodiaque, "35".) Montréal, Les éditions du Zodiaque. Pp. 311. ($1.00) (*Canada français*, déc.)

Harvey, Jean-Charles. *Jeunesse*. (Les cahiers noirs.) Québec, Éditions de Vivre, 131½ rue Saint-Anne. Pp. 59. (30c.)

Jackson, Gilbert. *An economist's confession of faith*. Toronto, Macmillan. Pp. 182. ($2.00) (*D.R.*, Oct.; *Q.Q.*, summer; *T.L.S.*, Nov. 9.)

KING, AMABEL. *Relics of a V.A.D.* Toronto, Leslie Press. Pp. 21.
LAMONTAGNE, OLIVETTE. *Simples pensées de femme.* Arthabaska, P.Q., Impr. d'Arthabaska. Pp. 172. ($1.00)
LAVALLÉE, JEANNINE. *Mea culpa, écrit dans les Laurentides, juillet-septembre, 1934.* [Montréal], Renovation. Pp. 177. ($1.25)
MASSE, OSCAR. *À vau-le-nordet.* Montréal, Beauchemin. Pp. 197. (75c.) (*Revue des livres*, juillet-sept.)
OLIGNY, ODETTE. *Entre vous et moi.* Montréal, Éditions du Totem. Pp. 190. (75c.) (*Revue des livres*, fév., 1936.)
REID, D. CLIFFORD. *Horizons of thought.* Seattle, Lowman and Hanford. Pp. [vii], 249. ($2.50)
RIVARD, ADJUTOR. *Chez nous.* Québec, Garneau. Pp. 257.
TRACY, FREDERICK. *Broken lights.* Toronto, University of Toronto Press. Pp. 140. ($1.25)

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VI. MISCELLANEOUS COLLECTIONS (Prose and Poetry)

FRASER, JAMES MACDONELL (comp.). *Seasonal songs including "We shall remember them."* Picton, Ont. The author, Glenora Parsonage. Pp. 16. (35c.) (Songs, mainly by Canadians, set to music, and biographical notes.)

RHYNAS, MARGARET. *An album of rememberings.* [Published by the author, Mrs. Oliver William Rhynas, Burlington, Ont. Pp. 32.]

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VII. SCHOLARSHIP IN THE HUMANITIES

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BULL, WM. PERKINS. *From Brock to Currie: The military development and exploits of Canadians in general and of the men of Peel in particular, 1791 to 1930.* (Perkins Bull historical series.) Toronto, Perkins Bull Foundation, George J. McLeod. Pp. xxiv, 772. ($10.00)

BURPEE, LAWRENCE J. *The search for the western sea: The story of the exploration of north-western America.* New and revised ed. 2 vols. Toronto, Macmillan. Pp. lxi, 304; viii, 305-609. ($10.00) (*D.R.*, Jan., 1936; *Q.Q.*, spring, 1936.)

Canada, Department of the Interior. *Canada's eastern Arctic: Its history, resources, population and administration.* Assembled by W. C. BETHUNE. Ottawa, King's Printer. Pp. 166. (*C.H.R.*, June.)

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The Dominion Bureau of Statistics: Its origin, constitution and organization. Ottawa, King's Printer. Pp. 88. (*C.J.E.P.S.*, Feb., 1936.)

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DUBOIS, LUCIEN. *Histoire de la paroisse de Gentilly.* N.p. Pp. 286. ($1.50)

FOURNIER, LESLIE T. *Railway nationalization in Canada: The problem of the Canadian National Railways.* Toronto, Macmillan. Pp. xi, 358. ($3.50) (*C.H.R.*, Sept.; *C.J.E.P.S.*, May; *U.T.Q.*, April.)

GIBBON, JOHN MURRAY. *Steel of empire: The romantic history of the Canadian Pacific, the Northwest Passage of today.* Toronto, McClelland and Stewart. Pp. 423. (*C.F.*, Jan., 1936; *C.H.R.*, March, 1936; *N.Y.T.*, Feb., 1936; *S.N.*, Dec. 7; *T.L.S.*, Nov. 30; *U.T.Q.*, Jan., 1936.)

[HARVEY, D. C.] *Report of the Board of Trustees of the Public Archives of Nova Scotia. For the year ended 31st of December, 1934.* Halifax, King's Printer. Pp. 61.

Imperial royal Canadian world atlas: "An atlas for Canadians." Section on Dominion of Canada ed. by FRED JAMES. Chicago, Geographical Pub. Co. Pp. [vi], 216, xxvii.

INNIS, MARY QUAYLE. *An economic history of Canada.* Toronto, Ryerson. Pp. ix, 302. ($3.00) (*C.F.*, Jan., 1936; *C.H.R.*, March, 1936; *S.N.*, Dec. 28.)

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KING, W. L. MACKENZIE. *Industry and humanity: A study in the principles underlying industrial reconstruction.* New and abridged ed. Toronto, Macmillan. Pp. xx, 269. ($2.00) (*U.T.Q.*, Jan., 1936.)

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E.-Z. (IF); Maurault, O. (V*d*); Morin, V. (IB); Morisset, G. (IF); Mournaud, F. (IB); Pelletier, F. (IE*b*); Putman, J. H. (V*e*); Reid, Escott (V*e*); Richter, L. (V*e*); Roberts, C. G. D. (IE*b*); Robillard, C. (IB); Roy, C. (IC, V*d*); Scott, F. R. (V*e*); Seary, V. P. (IB); Talman, J. J. (IC); Thomas, H. M. (V*e*); Tirol, M. (IB); Tomkinson, G. (IB, IE*b*); Tremaine, M. (IB); Underhill, F. H. (IC).

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B. Other Fields

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